

TRY SOME TEMPERA TECHNIQUES

Though this is basically a tempera painting project, you may combine crayon techniques, cut paper, cardboard sculpture for dimension, or paper sculpture if it's appropriate to the design.

DESIGN A CHARACTER for a STICK MASK..person, animal, bird, a personification of an inanimate object, a story-book type, totem type, Halloween type (keep it humorous or decorative, not gory) or a highly imaginative design that has facial characteristics. Mask can be adapted for a child's play,



SIZE Start practicing on a 12 x 18" standard school paper but this can get smaller or larger, shape can be square, rectangular, round, oval, free form, etc. Hats, wigs, collars, neck pieces, ears, horns, noses, or other shapes may extend out from your basic form.

SURFACES FOR PAINT

..be sure surface is sturdy before putting it on your stick..remember to keep it lightweight if this is to be held in front of the face...

try cardboards, corrugated boards
tagboards
railroad board, poster board (in colors)
white, manilla, or colored construction
papers and glue on to sturdy surface later
fabric bolts
pizza circular cardboards
styrofoam, polystyrene shapes
heavy or sturdy paper plates
box forms, round or rectangular
foil pop corn pans with wire handles

Prepared by
B. Rensenhouse
WMU Art Dept.

GETTING A DESIGN AND IDEA...KEEP IT SIMPLE, BOLD, COLORFUL

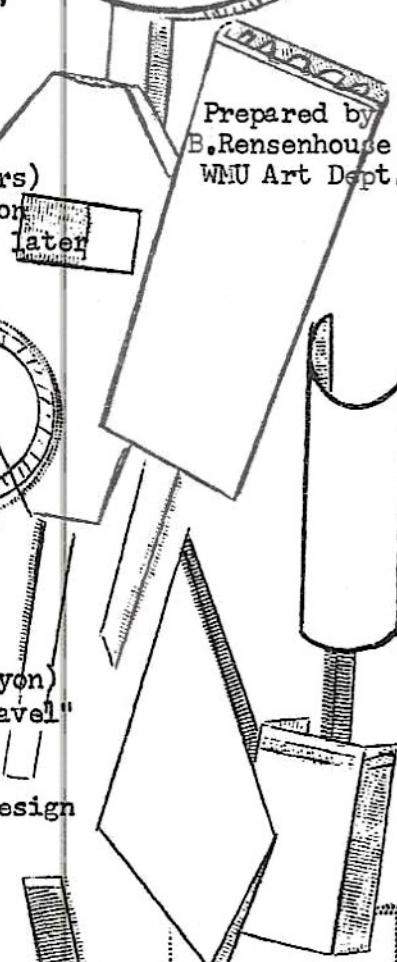
Try previous methods of crayon transfer technique
symmetry or double image of names, forms
doodle or free swing lines and forms
or try a continuous line contour drawing (don't lift crayon)
or try the "eyeball" technique of geometric forms and "travel"
around to form other features and decorative areas
or try cutting or tearing paper forms and trace around
or do some research of historic or native masks and re-design

ALWAYS CONSIDER. small, medium, large areas
thin, thick, tapered lines
textured areas next to plain areas
light, medium, and dark colors
repetition of colors, forms, textures

TEMPERA TECHNIQUES

Main requirement here is to **USE SOLID COLORS** for flat decorative areas and repeat them. Remember it is easier to paint dark colors on light colors than light colors on dark colors as tempera paint bleeds through. Plan out your color areas, practice on scrap papers

Be careful of streaking tempera in the flat color areas..always pre-mix enough tempera to cover your area and do not add water as you work. Try textures of sponge, dry brush, spatter, and painted lines and shapes to the flat painted areas. You can shade with tempera, too, for micro dimensional effects. (Prepared by B. Rensenhouse, Art Dept.)



SOME STICK IDEAS
cardboard roll
coathanger
lumber scraps
curtain shade
rollers
paint stirring sticks
yardsticks
dowel sticks
rollers
popcorn pans
coat hanger
etc., etc., !

TRY SOME TEMPERA TECHNIQUES TO DECORATE KITES!

Though this is basically a tempera painting assignment, you may combine crayon, cut paper, tissue laminating, paper sculpture, if it's appropriate to the design...

CREATE A DESIGN FOR A KITE (which does NOT really have to fly. This is mainly an exercise to get you to experiment with design and tempera paint)...you can use some traditional kite shapes shown here and change the outer contours to fit your ideas... design the inner forms to fit the outer contours whether it is an abstraction, free forms, geometric shapes, a suggestion of an animal, bird, fish, insect, butterfly, dragon, floral form, face form, or other fanciful subject that is colorful... ADD AN APPROPRIATE TAIL that fits the design of your kite...

SIZE Start on at least 18 x 24" paper or put two sheets of 12 x 18" together..fold in two if you want to cut a symmetrical shape for the outer contours

SURFACES
(you may mount paper to a sturdier paper or board for more support..can curve it into a bowed kite form) use 18 x 24" white or manilla paper, or cardboards, corrugated boards tagboards railroad boards colored construction papers pizza circular cardboards packing cardboards and shapes tissue laminated surfaces

GETTING A DESIGN AND IDEA STARTED..KEEP IT SIMPLE, BOLD, COLORFUL

Try methods of crayon transfer technique, symmetry or double image of names, forms, shapes
Doodle or free swing lines and forms
or try a continuous line contour drawing (don't lift crayon)
or try an "eyeball" technique or geometric forms and "travel" around to form other shapes and decorative areas
or try cutting or tearing paper forms and trace around
or try the "cross bar" approach and add lines and shapes
or do research on native kites and re-design your own

ALWAYS CONSIDER...small, medium, large areas
thin, thick, tapered lines
textured areas next to plain areas
light, medium, and dark colors
repetition of colors, forms, textures

TEMPERA TECHNIQUES...

The main requirement here is to USE SOLID COLORS for flat decorative areas and repeat them..remember it is easier to paint dark colors on light colors than light colors on dark colors, as tempera paint bleeds through. Plan out your color areas and practice on scrap paper.

Be careful of streaking tempera in the flat color areas..always pre-mix enough tempera to cover your area and do not add water as you work. Try textures of sponge, dry brush, spatter, and painted lines and shapes to the flat painted areas. You can shape with tempera, too, for more dimensional effects.

REFERENCES: see painting helps in your mimeographed collection, check your library for books on kites.

Prepared by B. Rensenhouse, WMU Art Dept.

SOME HINTS ON USING CRAYOLA CRAFT FABRIC CRAYONS....

These crayons are "transfer" type crayons as a design is colored on paper and then is ironed on to fabric. Use a thin white paper for your original design such as typing paper, tracing paper, newsprint, ditto paper, etc. Keep in mind that your design will come out BACKWARDS on the cloth so be especially careful if your plan any lettering in your design.

COLOR VERY HEAVILY as the crayon must be extremely waxy if you want vivid color to transfer. Crayons may break, unfortunately, but small pieces can be peeled and used on the side for textural rubbings

Small specks of crayon should be wiped off the paper as they will also be ironed on to the cloth..out cut out areas that have many specks before you iron on to cloth

Realize that colors come out differently than they look in the crayons and different than they look on the white paper. Use scrap cloth to try color samples before you start..

Use only the lines and forms that you need as all lines will transfer (even the light sketch ones!) Try also coloring on cut out forms and iron separate paper pieces on to cloth..

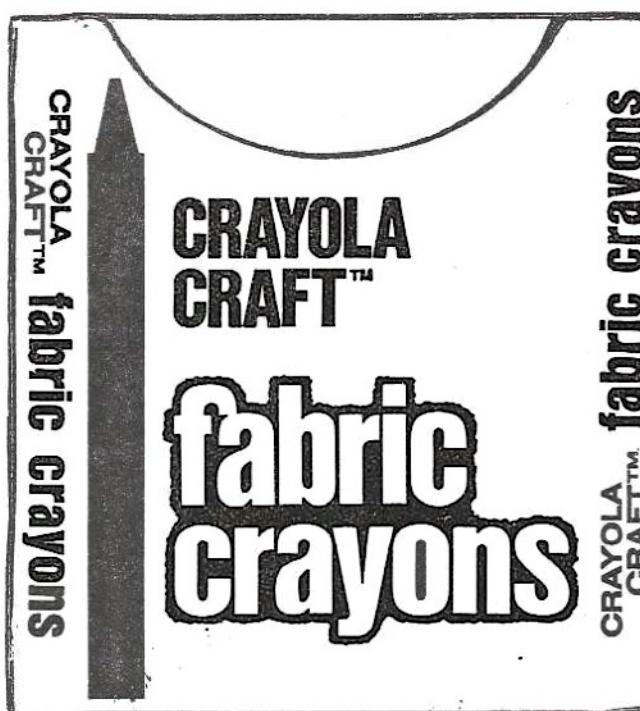
Be patient when ironing the design on to cloth as it takes quite a bit of heat and time to get vivid colors to come through..lift up paper with care and "take a peek".,be careful not to burn your fingers on the warm paper..do not move paper while ironing unless you want a "double exposure" effect..You may find "pinning" helpful here to prevent slipping..

INTERESTING VARIATIONS may help add to the flat crayon effects.. such as texture rubbings in background as well as in main forms, ...line accents with felt pens..embroidery floss..crayon re-accents.. stuffed areas or "quilted" effects..glue on felt or other fabrics.. sew on decorative buttons..combine this type crayon with other fabric coloring ideas that you have access to..

Fabric crayons
are available
at Western's
Campus Store
and Suzannes
Art Store
down town...

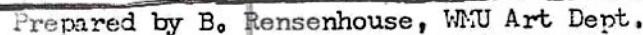
^a
set of 8 colors

yellow
blue
light blue
magenta
orange
green
violet
burnt sienna



BINNEY & SMITH INC., NEW YORK, N.Y. 10017

MADE IN U.S.A.



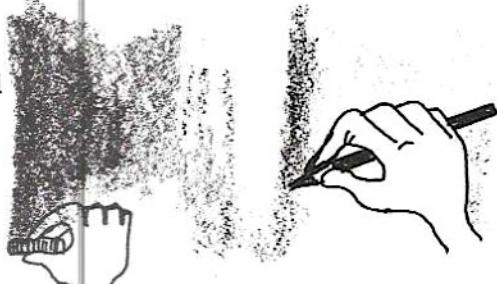
SOME BASIC SHADING TECHNIQUES FOR THE BEGINNER.....in sketching and drawing...



Shading helps to give depth, dimension, roundness, "modeling", or a "sculptured" effect to objects drawn on to a flat surface. It can be most obviously achieved when definite natural or artificial lighting is cast upon the object. Shading can make objects "turn corners", look "rounded", reveal edges, make things "sink in" and give a vast variety of illusions to the viewer. It usually is easiest and desirable to work from light areas to dark areas in sketching. The term "value" denotes the relationship of light and dark. Advanced art students can achieve effects with an extensive scale of values but beginners might consider using some light, medium, and dark values to complete a sketch. Observe carefully how light affects a form and practice various methods for achieving the changes from light to dark. Usually, there are two ways of defining form: by line and by the building of tones on top of one another. Prepared by B. Rensenhouse, WMU Art Dept.

1. THE PRESSURE OF "PUSH" METHOD OF BUILDING VALUES:

Try using the side of a drawing tool, such as a peeled broken crayon, chalk, conte crayon, charcoal, or a soft pencil lead. Start very lightly and gradually build to your darkest tone by changing the amount of pressure you apply to your media. The more "push" the darker the tone. Sometimes this can be called the "dirty finger" method as you often put your index finger directly on to the lead as you apply the pressure. This method is better for larger bolder areas rather than small detailed shading (done with point of media)



You can sometimes try "rubbed tone" with the pressure method by using a kleenex, cloth, or finger, but avoid "over-rubbing" and a scrubbed look.

2. BUILD UP TONES WITH "GRADED PENCILS":

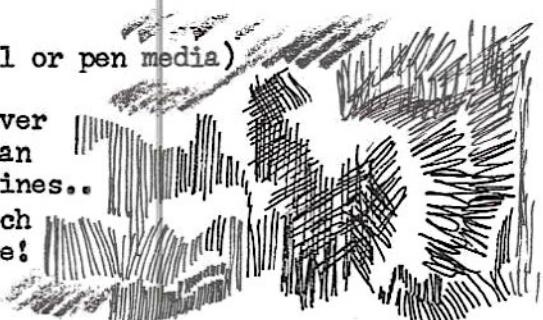


Lighter → darker → darkest

Rather than using pressure to achieve darks, you can change to a softer pencil. Use the point of the pencil and start with your lightest "degree" lead such as 2B and work up to a very soft lead, such as 6B which gives a much darker effect. Or you can simplify by starting a sketch with an ordinary lead pencil and add your Ebony sketching pencil to achieve the darkest values.

3. THE USE OF LINE TECHNIQUE (can be used with pencil or pen media)

With a variety of lines and strokes you can discover that closely spaced lines produce darker areas than lines wider apart. Consider the movement of the lines.. they might be controlled parallel type, cross-hatch lines, or free scribbly type. Much variation here!



4. THE DOT TECHNIQUE (or "pointillism")

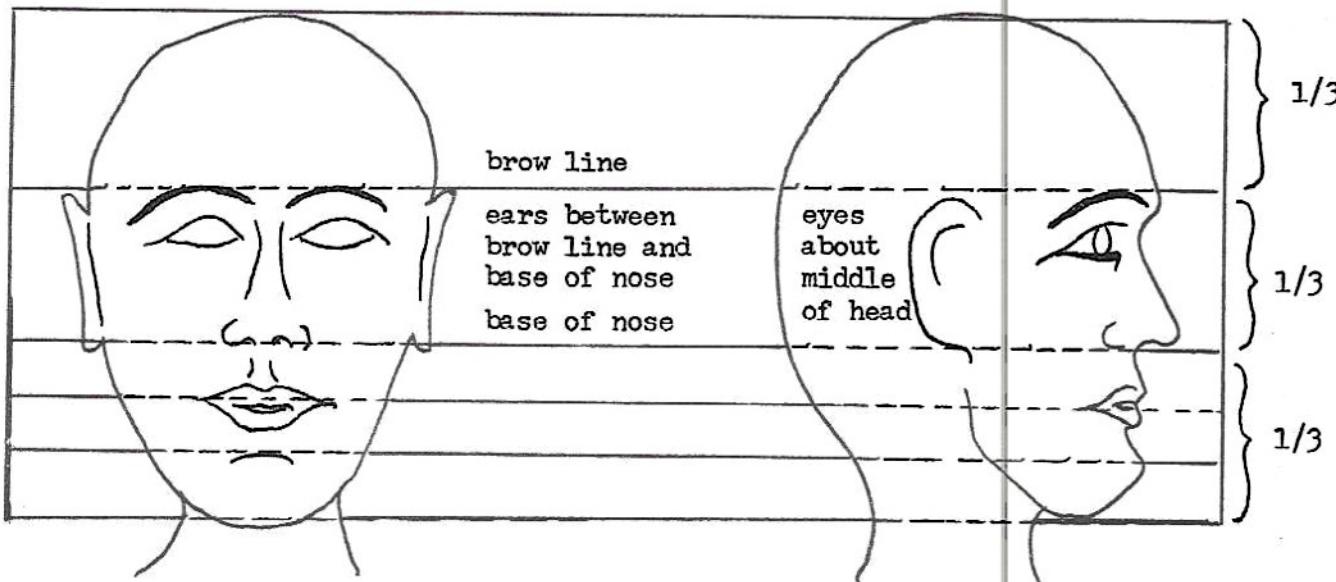
The closer the dots, the darker the area. This is a rather slow, tedious method but will go faster with felt pens, lettering pens, or technical pens. (Observe a newspaper photograph with a magnifying glass to help you understand this method) It's interesting to try this, too, with a tip of a pointed paint brush.



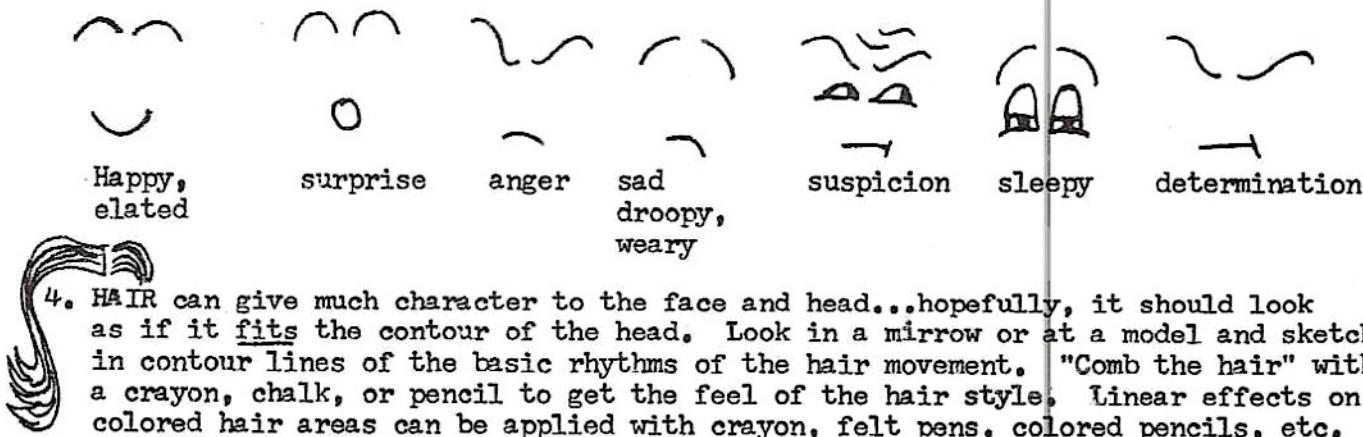
5. COMBINATION OF ABOVE TECHNIQUES...will help you to get a variety of effects in a sketch. Consider contrasts of light next to dark areas, and try to exaggerate your shading if the values are not too definite. "Squint" your eye for masses of values.

SOME FACTS ON FACES....

FACES AND HEADS are generally oval or "egg" shape..but of course, people have a great variety in face shapes..round, thin and angular, "square-jawed", high foreheads, high cheek bones, and many varied kinds of features..wide eyes, thin or thick lips, all kinds of noses: ..and hair styles which give distinguishing characteristics to the head and face. Below are some general hints that might help you do a fairly simple face in cut paper, felt pen, paper mache, or other bold type media.



2. CHANGE FACES by exaggerating certain features and contours. In modeling, plan for interesting shadow areas (for example in puppet heads, dolls, toys, etc.)
3. EXPRESSIONS are changed by moving lines of the mouth, eyes and eyebrows.. below are simplified "cartoon like" variations that you can modify and develop..



4. HAIR can give much character to the face and head...hopefully, it should look as if it fits the contour of the head. Look in a mirror or at a model and sketch in contour lines of the basic rhythms of the hair movement. "Comb the hair" with a crayon, chalk, or pencil to get the feel of the hair style. Linear effects on colored hair areas can be applied with crayon, felt pens, colored pencils, etc. Practice some hair ideas on the above "bald heads" (try some wigs, beards, bushy brows, mustaches, sideburns).or for women, try some varied hair styles with bangs, curls, shaped cuts, long hair, up-sweeps, wave effects etc.

5. HATS can add interesting accents to a head if they fit the personality...(see other sheets on wigs and hats)...Think of hats as going over the head rather than just"sitting" on top of head. Pull line of hat through the head to make it "fit".



FIGURE DRAWING (Some ways to help children) ..with ACTION, PROPORTION, AND FORM

Try posing a student model in front of the room (usually about 3rd grade on up depending on the group) Pose the model in exaggerated actions with strong movements. Avoid front view foreshortening at first. Keep poses brief (5 minutes at the most at first) Try having the group sketch as they look at figure or try the memory method of studying pose and then drawing from memory--or try "blind contours" by looking at model only. Use side of crayon, charcoal, chalk or very soft pencil with these below methods.

1. ACTION

SWEEPING
STROKES...
(with
shading)

Use the side of crayon (or other media) to show body actions with sweeping strokes.. shading of forms can be shown by applying more pressure to the crayon..free line effects can be added with point of crayon loosely..



2. GESTURE LINES..

Do a series of quick, loose, line movements (almost like a scribble) but showing action form, and direction of the movement--good for "warm-up" drawings to loosen one up!



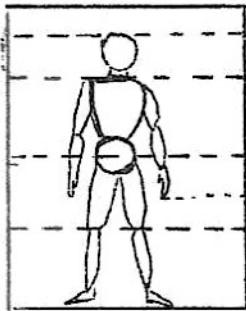
3. CONTOUR LINE..

Follow the shapes or contour of a figure ..both inner and outer lines and details.. by pretending to touch the figure with your pencil (or felt pen or ball point pen or end of crayon..) ..try to do this in a continuous line without lifting pencil.. Try a "blind contour" without looking at paper but concentrating only on model!



4. PAPER FOLD PROPORTIONS

A method to help with proportions. For action, cut limbs apart and arrange figure into a desired action. This method is not as free and spontaneous as sketching from a model. Use 12 x 18 paper.



Head
Shoulders
Hip-line
Finger-tip
Knee line



SOME PROPORTIONS TO CHECK:

Head goes down body 6-7 times, is oval
Waist is slightly above middle of body
(line through hip is about middle)
Hands about size of face (think mitten shape)
Feet about as long as head is high
(think of triangle shapes)
Upper arm as long as shoulder to waist
Finger tips go half-way to knee

Lower arm slightly shorter than length of upper arm
Legs extend from the hip region (not from the waist!)
Arms extend from shoulders (not from the rib area!)
Front view shoulders about 2 heads wide

REMEMBER... Children do not see or draw figures with the skill and mature concepts of adults. Though the above methods are some ways to help the child, they should not hinder him in expressing his own feelings and concepts of a figure in action.

SOME OTHER METHODS USING FIGURES IN ART CLASSES..(not necessarily involving drawing)

Paper sculpture (dimensional)
Big flat cut paper figures
Trace around human reclining figure
Self-portraits (faces)
Cartoon type figures, faces
Wire sculpture figures

Puppets, Marionettes
Paper mache figures
Clay, other modeling media
Figure compositions
Figures, scrap materials
Box type large people

Stick puppet figures
Paper fold people
yarn contours, paper
collage figures
figures, printmaking

ART ACTIVITIES PLANNING SHEET..KALAMAZOO PUBLIC SCHOOLS..Elementary Art Experiences: Observation, Recall of Experiences, and Imagination

PAINTING Easel, water color, mixed media group murals	DRAWING figure landscape animals still life	CLAY free forms figures animals pottery tiles	CONSTRUCTION diaramas stabiles paper mache metal & wire collages	PRINTMAKING sponge, stick, gadget, potato, stencil, wood, linoleum, cardboard	LETTERING cut paper posters bulletin boards	PUPPETS sack stick sock paper mache	SCULPTURE plaster wood paper	APPRECIATION prints art objects nature objects films slides
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SCHOOL

TEACHER

GRADE

September								
October								
November								
December								
January								
February								
March								
April								
May								

ART PRINTS... SOME INEXPENSIVE SOURCES OF ART PRINTS, REPRODUCTIONS, AND PICTURES... for home and school use....

CATALOGS and LISTINGS FROM COMMERCIAL SOURCES: a few are listed below, write for their current listings and prices... check Buyers Guides of art magazines and library indexes to color reproductions for updated sources.

Art Extension Press
Box, 389
Westport, Conn. 06881
(miniatures, 7 x 9", 8x 10")

Art Education, Inc.
28 E. Erie St.
Blauvelt, N.Y. 10913

School Arts and Arts & Activities magazines
(pull-out sections)

University Prints
21 East St. P.O. Box 485
Winchester, Mass. 01890
(\$2.00 catalog, prints
5½ x 8" color, b & w)

New York Graphic Society
Greenwich, Conn. 06830
(branch office in Chicago
Merchandise Mart Plaza)

Van Nostrand Reinhold (prints, large visuals for schools)
135 W. 50th St., New York, N.Y. 10020

Shorewood Reproductions, Inc.
10 E. 53rd St.
New York, N.Y. 10022
(art programs for schools)

Reading & O'Reilly, Inc.
PO box 302, Old Belding Hill Rd.
Wilton, Ct. 06897 (Wilton Art
Appreciation program, schools)

MUSEUM, ART GALLERIES, ART CENTERS } (see OFFICIAL MUSEUM DIRECTORY in library ref.)

Most art museums have prints, books, post cards, calendars, art objects, etc. in their stores. The Kalamazoo Art Center has a sales area in the lower level off front entrance.

NATIONAL GALLERY OF ART
Publications Fund
Washington, D.C. 20565
(inexpensive 11 x 14 prints..
write for catalog)

DETROIT ART INSTITUTE
5200 Woodward Ave. at Kirby
Detroit, Mich. 48202

BOSTON MUSEUM OF FINE ARTS
Sales Desk (has Christmas list)
Boston, Mass. 07115

METROPOLITAN MUSEUM OF ART
5th Ave at 82nd St.
New York, N.Y. 10028
(Christmas listings at
255 Gracie Station
New York, N.Y. 10028)

CHICAGO ART INSTITUTE
Michigan Ave. at Adams
Chicago, Ill. 60603

CLEVELAND MUSEUM OF ART
11150 East Boulevard
Cleveland, Ohio 44106

MUSEUM OF MODERN ART
11 W. 53rd St.
New York, N.Y. 10019
(has Christmas listings)
plus prints, books, etc.

MUSEUM OF CONTEMPORARY ART
237 E. Ontario St.
Chicago, Ill. 60611
TOLEDO MUSEUM OF ART
Monroe at Scottwood, Box 1013
Toledo, Ohio 43697

CHILDREN'S ART in Print...

calendar from...U. S. Committee for UNICEF
children 331 E. 38th St.
around the New York, N.Y. 10016
world (at United Nations Building)

Check also children's art reproduced on
calendars from Northwestern National Life
Insurance Co., possibly Scott Foresman Text-
book Co., Dow Corning Corp., Midland, Mich.

Check at various schools who print children's art work on calendars to sell... These are
usually black and white drawings that might be printed on colored papers...

OTHER SOURCES OF PRINTS AND PICTURES...

Try ART SUPPLY stores, Labadies and Suzannes in Kalamazoo..BOOK STORES (see print sales!)
LIBRARY RENTAL SERVICE at Kalamazoo Public Library which rents framed reproductions
free to card holders for one month, also has vast picture file collection for borrowing..
MAGAZINES for colored art pictures such as Life, Time, Smithsonian, National Geographic,
Sunday magazine sections (N.Y. Times), family magazines..ADVERTISING LITERATURE such as
calendars, ads for art clubs, art books, direct mail circulars, art appreciation series,
text books...ANNUAL CORPORATE REPORTS to stockholders ..see the AUDIO-VISUAL DEPARTMENT
at WMU for catalog sources, slides, films, pictures, and picture mounting methods and
equipment in the ERC LEARNING LAB... Check POSTER sources for contemporary graphic art...

WOOD FINISHES

1. Pure lemon oil is a simple and inexpensive polish that should be used sparingly. It is commonly preferred for furniture, especially antiques, and should be used about once a month.
2. Liquid shoe polish soaks into wood and produces dark colors. Solid shoe polish is a good wood finish, also.
3. Solid-type wax finishes give uniform colors.
4. Salad, olive, or mineral oil keeps wood from drying out. In kitchen utensils, it keeps wood from becoming waterlogged. Rub oil into wood with a soft cloth.
5. Use hard carnauba floor wax, then polish with a soft cloth.
6. Petroleum jelly is not sticky and gives a silky feel and look to wood.
7. Varnish, shellac, and lacquer are synthetic finishes and should be applied as directed on the cans or sprays.
8. Paint requires a smooth surface and the use of a filler sometimes before regular and enamel products are applied. On whittled figures, apply a coat of gesso first, or use a flat white ordinary house paint as a base. Glossy enamel paints give intense, high color.
9. Thinned watercolor, acrylic, and tempera paints can be used as stains. Brush them on or apply them with a soft cloth.
10. A simple permanent stain is a burnt umber oil paint, thinned with turpentine to give the desired color.
11. Powder paint can be mixed with water, linseed oil, or turpentine. Rub it on with a cloth.
12. Crayons can be rubbed into wood. Then run a cloth dampened with linseed oil over the wood.

Taken from Crafts for the Classroom
by Linderman. Prepared by
B. Rensenhouse, WMU Art Department



SOME POSSIBLE ART PROJECTS INVOLVING WOOD FINISHING

Base ideas for wire sculpture and other sculptures

Background for copper tooling and metal projects

Mounts for stitchery

Collages on wood

Nail and string designs on wood

Working with nail and metal forms on wood

wood carvings

wood looms for weaving

wood toys and decorative boxes

musical instruments

jewelry

wood constructions

SOLE USES FOR NAME DESIGNS (and other designs) IN THE ELEMENTARY SCHOOL

Below is a listing of some of the possibilities of using designs for a practical application with children. The designs can often be adapted to flat or three-dimensional type projects...

PARTY IDEAS

- party hats
- centerpieces
- placemats
- big wall decorations
- name tags
- party favors
- placecards
- invitations
- mobiles or hanging ornaments
- party "sacks"

POSTERS AND SIGNS

- travel
- safety
- school, community events
- notices, publicity
- conservation, ecology, environmental causes, health

NATURALS (indoors and outside)

BORDER DESIGNS

RUG DESIGNS

DECORATIVE HANGINGS

a "NAME ZOO"

TOTEM POLE IDEAS (and Indian themes)

TABLE TOP DISPLAYS

ART SHIRT DECORATION (and other fabric ideas)

3-D CONSTRUCTIONS (to sit and hang)

BOX DECORATIONS (round, flat, etc.)

- personalized boxes
- wrapping papers

NATURE FORMS AND DECORATIONS (BUGS, FLOWERS, PLANTS, ANIMALS, BIRDS, etc...)

COLLAGES

IDEAS FOR STAGE PROPS AND SCENES

SEASONAL DECORATIONS & Ideas

- Valentines, Christmas ornaments,
- Easter eggs, etc.

IDEAS FOR STITCHERY AND WEAVINGS

DESIGNS ON STATIONERY AND NOTE PAPERS

SELF-PORTRAIT IDEAS

UNIT MATERIALS...integrate with units (symmetrical forms work with primitive forms and designs)

Taking the doodle to heart

THE MANY MASKS OF MODERN ART

One person's doodle may very well be another person's work of art. It all depends on who does it, and to what purpose it eventually will be put.

Some of the world's greatest art started out as little more than doodles, as tiny "thumbnail sketches" that were the seeds of later paintings, sculptures, prints, and more finished drawings. These often covered several sheets of paper and gave only the barest indication of image or form.

There are sheets of drawings by Dürer, in particular, that include what can only be described as doodles. And the same is true of work by Michelangelo, Leonardo, Rubens, and Picasso. In each case the artist was obviously relaxed and musing, for the sketch seems to have a life and a will of its own. Its lines wander about, move in and out in ways that barely resemble the lines in the professional work these artists produced.

It apparently never occurred to the Old Master, however, to turn the most freely independent, the most "abstract" of these "doodles" into finished works of art. No one in their day would have perceived them as art, for one thing, and neither would they have helped these artists articulate and communicate what they *did* view as the real issues of art. It wasn't until modernism came upon the scene, and artists began to fashion art bearing little or no resemblance to the physical world, that such things as doodles, splashes of paint, geometric forms, and pieces of wire and tin became legitimate sources for works of art.

Surrealism, in particular, took the doodle to heart, primarily because it didn't see it as a playfully innocent device but as a highly charged clue to a person's inner feelings, fears, dreams, and hopes. Since Surrealism's main objective was the freeing and articulation of these dimensions of human reality, it welcomed any and all devices that would aid it in its task.

Arp, Ernst, Klee, Tanguy, Masson, and Man Ray all fashioned serious work from what would previously have been dismissed as mere doodles. Miró actually produced major paintings and prints that resemble doodles more than anything else. And Dali, although he worked in a much more representational manner, also depended on free-association sketches for ideas.

It was, in short, the thing to do if one was a modernist during the 1920s and '30s — and even if one could not be so defined. Thomas Hart Benton, for instance, often based his complex compositions on linear "doodles," and Reginald Marsh and John Steuart Curry produced many tiny thumbnail sketches that are little more than doodles.

The trick, of course, lay in trusting what appeared on paper in this manner, and in knowing what to do with it. A great deal of Miró's quality and importance stems from the fact that he had direct and immediate access to this source of "unconscious" information, and that he trusted his intuitions and sensibilities while they transposed it into art. This is particularly important, since it is much too easy to turn something exciting that appears as if by magic into a cold and empty design. Kandinsky, for instance, never quite knew what to do with the extraordinary painterly raw

material that erupted onto his canvases between 1909 and 1913, and so subsequently packaged it too neatly and rigidly as an exotic form of decoration.

That was not the case, however, with Arshile Gorky (1904-48), who began as a passionate disciple of Cézanne and Picasso and ended up laying much of the groundwork for what would later be known as Abstract Expressionism. His middle- and late-period paintings and drawings illustrate perfectly how "doodles" can be transformed into art. A few of his late works, as a matter of fact, prove conclusively that "doodles" can indeed be major art.

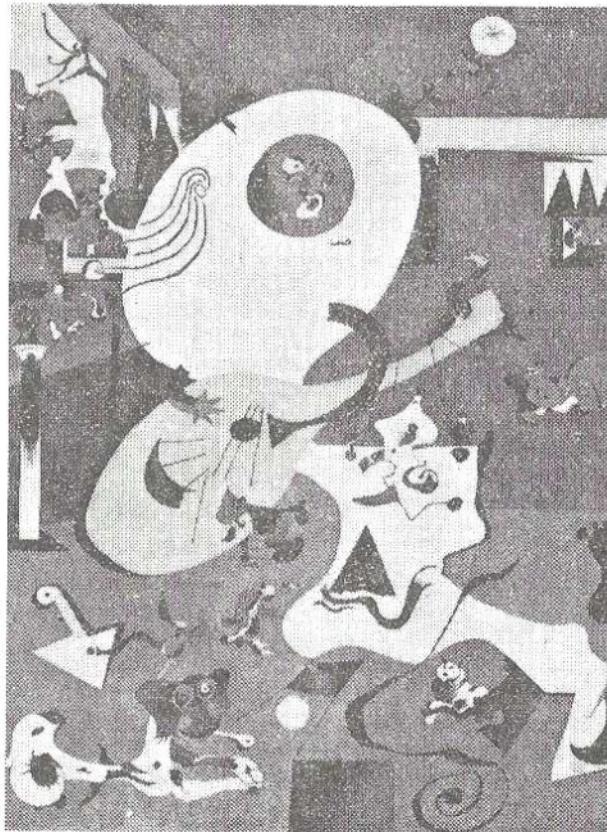
In countless numbers of his later sketches and drawings, Gorky induced his deepest and most private inner feelings and realities to surface with only a minimum of conscious control. One senses, in looking at these works, that his hand moved freely over the paper in direct response to clear and intense impulses from within, and that he delighted in seeing them take form as loops, squiggles, shapes, textures, and tones.

Significantly, he could also do this with color and paint, even when working with images transferred from paper onto canvas and then worked up as final statements. And he could do so because he felt free to improvise, to alter the original sketch at the behest of fresher and more insistent inner promptings.

Particularly instructive are the carefully finished, dramatically black-and-white ink drawings he made in 1931 and 1932 while still somewhat under the influence of Picasso, Masson, and Miró. It is obvious, however, that these influences were now fully integrated, and that his future work would henceforth be entirely his own.

Like Pollock and de Kooning, however, Gorky wasn't willing to "explode," to allow his creative intuitions free rein until he was certain his art stood on solid ground. Until his personal freedom to fully express himself meshed with the larger cultural needs of his time and place.

This was even more true of Miró, whose "doodles" evolved into some of the most significant and beautiful work of the 20th century. His ability to plumb the very depths of his inner being, and then to reassemble the forms, colors, and lines that emerged into delightful life-enhancing pictorial statements is legendary. No one else in this century has been both as professional as he, and, barring only Picasso, no one else has had as great an influence.



'Dutch Interior' (1928): oil on canvas by Joan Miró

SOME APPROACHES TO DESIGNING

The methods of designing listed below may fit into those large general categories.

I. USE OF FOLDS (symmetry)	V. STYLIZED FORMS (nature and man-made)
II. FREE SWINGING LINES ("doodles", a walk with a line")	VI. DICTATION OF LINES AND FORMS
III. USE OF REPEATED FORMS AND LINES	VII. "MATERIALS APPROACH" (working directly with the materials)
IV. USE OF GEOMETRIC FORMS	VIII. DISTORTION OF FORMS (by magnification, close up views, microscopes, etc.)

THE BELOW DESIGN METHODS are taken from the book Jewelry Making As An Art Expression by D. Kenneth Winnobronnor. Although those were suggested for jewelry, the methods can be applied to many design uses and varied media.

1. EXPERIMENTING DIRECTLY with materials and tools ("doodle with a saw" .. try combination of shapes together)
2. DOODLING or "configurations", eliminating and revising. Work freely in bold swings with soft media (soft pencil, chalk, crayon, charcoal, brush and ink) Work out light and dark pattern, rhythmic line, textural effects.
3. DOODLING IN STRING. Drop string in casual manner, draw around shapes and loops.
4. OVERLAPPING DOODLES made on transparent paper. By doodling on tracing or other transparent paper, one sheet of designs can be placed on top of others, see forms..
5. RUBBING FOLDED PAPER TO TRANSFER doodle lines. Start with a soft pencil or crayon for the original idea. Fold paper at random or at special point and rub with scissors (or comb) to transfer pattern. Results are a formal type of symmetry.
6. LOOKING IN MIRROR to locate formal design. Hold pocket mirror at right angles to reflect reverse image. Sketch some possibilities while mirror is in position.
7. USE FINGER PAINT in developing free designs.
8. SHIFTING GEOMETRIC FORMS TO MAKE A DESIGN. Cut forms, shift, move, overlap them.
9. CUTTING SYMMETRICAL DESIGNS FROM folded paper. Try overlaying other forms on top.
10. PAGING OVER PAPER AND CARDBOARD WITH SCISSORS. Combine and overlap cuttings into new arrangements. Add string, yarn for line effects, various textures.
11. INK BLOTS to suggest forms in design. Can be symmetrical or blot ink (or tempura) at random. Or float oil paint on water and lift it off on to paper (marbelize)
12. DESIGN IN WIRE. Use flexible but sturdy wire for bonding and retaining forms.
13. STYLIZING FORMS IN NATURE. Vast source for study of texture and free forms
14. STYLIZING AND SIMPLIFYING objects made by man.
15. MAKING LETTERS AND NUMERICAL FORMS work into designs.
16. CONSTANTLY SKETCH IDEAS, shapes, forms, into a sketch book.
17. CONCOCTING DESIGNS FROM LEFTOVERS ODDS AND ENDS, combine and arrange, revise.

In DESIGNING... keep in mind those principles of good design:
VARIETY in size, value, textures
REPETITION in line, form, color
SIMPLICITY (an uncluttered look)

UNITY
MAIN LINE MOVEMENTS and
counteracting movements

Prepared by
D. Renschouse
J.I.T. Art Dept.

SOME FABRIC COLORING IDEAS...

There are many media available which you can use to put color and designs on to fabric. When properly "set", it will not wash out. A brief outline is below, added sheets in packet.

SOME CONSIDERATIONS BEFORE BEGINNING:

1. Always wash new material before applying any color media. This removes the "sizing".
2. Always read label directions for varied media before starting to work. Some recommend certain kinds of fabrics that work best for their product.
3. It usually helps to stretch fabric on to a board so that it is tight and smooth.
4. Consider if media is "direct" or "transfer" . . . if the latter, design will be reversed!
5. Test media on sample cloth first and try washing it (also check if media stiffens cloth)
6. In most cases, media is not permanent until it is ironed after design is dry

SOME MEDIA TO TRY:



1. CRAYONS

Regular wax type . . . one of cheapest methods available, color with weave of cloth
"Crayola Craft Fabric Crayons" . . . a "transfer" type crayon in which design is colored first on paper and then ironed on to fabric . . . design is reversed! Crayons break! . . .
Pentel Dyeing Crayons . . . very soft and easily blended on fabric, shade well, are used up very quickly because of their softness, nice for textural rubbings

2. PAINTS

Colortex . . . a water soluble paint that works well for silkscreening, direct painting, and simple printmaking techniques . . . available from Sax Arts & Crafts, P.O. Box 2002, Milwaukee, Wisconsin, 53201 . . . does not stiffen cloth! Refrigerate after mixing . . . "Tube" paints with ball point drawing arrangement . . . good for lines and accents . . . often referred to as "liquid embroidery"

Pentel Dyeing water colors . . . good for water color effects and washes on non-synthetic materials, good for sponge and stencil effects

Acrylics . . . mix with acrylic medium before using and test if it stiffens your fabric (can now be "fixed" with Shiva Sta-set medium to keep paint from fading)

Dylon fabric paints and other brands available for use on cloth, new Prang Fabric paints, Silk screen fabric paints . . . Speedball water soluble and most other brands are soluble in paint thinners (Advance, Nazdar, Craftint, etc) . . . although most of these large silk screen paint distributors now all have a water soluble textile paint

3. PENS

"Glad Rags" special felt pens for fabric (at Campus bookstore) . . . work well, smell awful! Laundry marking pens for line accents (usually black only)

Try some permanent felt markers . . . but sometimes bleed into fabric

Technical pens with India ink . . . Rapidograph, Mars, Castel, with interchangeable points
Dip pens used with India ink . . . black and also available in varied colors

"Freeliner" cartridge pen with permanent black ink

Needlepoint canvas pens . . . comes out very pastel and bleed on cloth with fuzzy edges

4. INKS

India inks . . . come in varied colors, can be applied with various pens and brushes
Oil soluble tube block printing inks . . . roll out on glass and apply to a "block" for printing with a brayer . . . must be cleaned up with turpentine or paint thinner

Laundry inks . . . apply to un-inked stamp pad, rubber stamps can be stamped on fabric

5. DYES

A variety of dyes can be purchased for batik projects and tie dye

CONSIDER some combinations of above media and techniques . . . such as stencil methods, sponge painting, stipple technique with brushes, crayon texture rubbings, simple printmaking (inner tube, meat trays, gadgets) spatter painting with stencil, direct painting, "canning technique" for background effects, drawing methods with varied pens such as crosshatching, "dot" shading, felt pen shadings . . . create designed "patches" and iron on to fabric with fusible such as "Stitch Witchery" or "Polyweb" . . .

FOLD & DYE TECHNIQUE

This is a method for getting background color and design into paper. By folding paper into various shapes and angles, designs can be achieved by dipping the points and edges into a color colution. Paper must be absorbant enough to allow the color to spread over the surface, and the color must be a medium that flows easily and quickly. This technique in coloring paper is similar to the tie-dye technique in coloring cloth.

1. MATERIALS NEEDED:

Papers—an absorbant type

Dippity dye papers*

Silk span paper for model airplanes
(sold at hobby shops)

Japanese rice papers
paper toweling

Color media (use full strength or dilute)

Dippity-dye colors*

water colors

thinned temperas

colored inks

dyes (such as Rit, powder or liquid)
food coloring

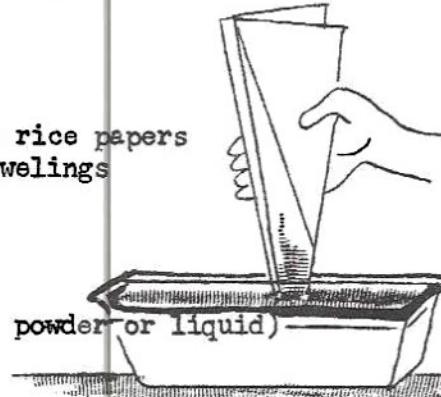
Containers and brushes

foil pans work well, try the small meat loaf pan—long and narrow type

Newspapers —lots of them: for spreading on tables and for blotting

Other paper for blotting—newsprint, drawing papers, construction ("pull a print")

Other supplies depending on variations and uses: crayons, felt pens, pen and ink, rubber cement or Tritex paste and sticks for banners, printmaking supplies if prints and print accents are to be used, pins for pinning up wet work...



2. PROCEDURES:

Fold paper in any direction—lengthwise, crosswise, diagonally, in pleats, or in any design. With practice, one can determine to some extent what type of fold will produce certain design formations—crease firmly as you fold...

Dip edges and corners and points of paper into open containers of color..or color may be brushed on. Work usually from light to dark. As color is absorbed, it spreads and forms a pattern. Paper may be re-folded and re-dipped for added design and re-blending of desired colors. Paper may be dipped fast, or let soak longer, ..or paper may be slanted for color to run through it at various angles.

Paper may dry while folded or unfold wet paper and blot it with another piece of paper. Lay out paper on newspapers or hang it up to dry.

3. SOME VARIATIONS

Try a crayon design on paper first before dipping—or pick up lines after paper is dry with felt pen or pen and ink—or paint on afterward—or add printmaking techniques—try displaying the design with light coming through for nice effects

Possible uses: wrapping paper, hanging banners, backgrounds for compositions with a variety of media added to it, cut up for collage, laminating, decorations,

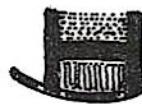
4. SOME SOURCES:

see books on reading list: Hollander, Decorative Papers & Fabrics
Moseley, Johnson, & Koenig. Crafts Design.

* Dippity dye papers and colors can be ordered from the manufacturer:

The Crystal Tissue Co., Middletown, Ohio, 45042 (or Michigan Products, Lansing, Starter packet of 100 sheets paper 18 x 24" plus 1 packet red, yellow, blue dye)

BASIC



HAT CONSTRUCTION

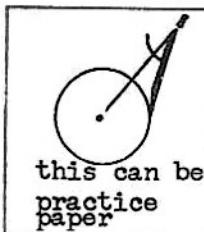
FOR BRIM AND CROWN-TYPE
HATS TO FIT A HEAD...

The below hat suggestions will work with colored construction papers, tagboards, light weight cardboards, colored railroad boards, and other fairly stiff papers. Consider the thickness of your material when planning measurements..thickness makes a tighter fit!

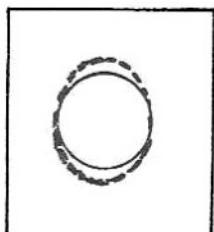
- 1) MEASURE CIRCUMFERENCE OF HEAD (use tape measure or a string and a yardstick)
- 2) FIND DIAMETER OF HEAD by dividing 3.14 (pi) into the circumference
- 3) DIVIDE DIAMETER by 2 to get the radius for a circle. Use a compass



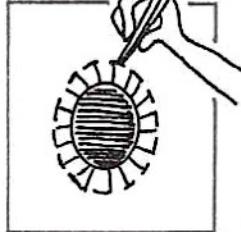
..This can be stiff or a more flexible material can be used



Use a compass to form circle on 12 x 18" paper (or larger depending on brim width) Hole could be off center



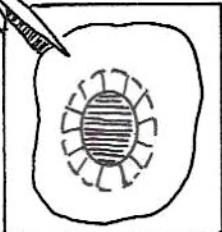
Try sketching an oval over the circle to fit the human head better. Don't enlarge it too much..



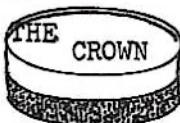
Score this oval with a scissor point. Sketch inner oval to form 1" tabs. Cut out shaded inner oval.



Cut tabs up to scored line. Fit opening on to the head with tabs folded up. Cut tabs longer if a bigger hole is needed..



If hole is too big, pad with cardboard or sponge rubber. Trim brim to the desired size and shape for the style of hat that you need.



Below are a few of the many possible ideas for hat crowns. Paste crown to the tabs on the brim. Press well for a good hold. Other materials such as felt, fabrics, leathers, decorative papers, and contact can be adhered to your base idea.

CYLINDER TYPE HAT (top hat, straw hat, etc.)

Score on dotted line before cutting tabs..then roll into cylinder (plain or tapered)

length of cylinder equals head circumference plus 1 inch overlap for glue



CIRCLE TYPE BONNETS

Circle is put off-center on the brim, score circle on dotted line, overlap ends, add the crown

ROUND TYPE CROWNS

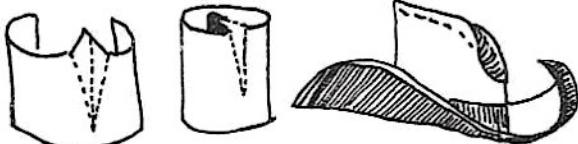
Criss-cross strips of light weight cardboard for curved effect.. paper or fabric can be glued to strips.. add brims, visors, other accents. Mache over ends of balloons can be used..

CONE TYPE HAT (witch, clown, sorcerer, etc.)



Use segment of a circle for the cone (the pinch mark in middle is the point) For turned-up brim, scored circle could be used (right above)

COWBOY STYLE



Fold triangle creases in a long strip of paper and roll into a cylinder. Trim top and staple..Roll brim for casual effect..

ONLY SOME VERY BASIC TECHNIQUES are shown above. Hats can be changed by using variations and adding different types of materials and accents. See books on paper sculpture and your sheet on "Hints on Headgear".

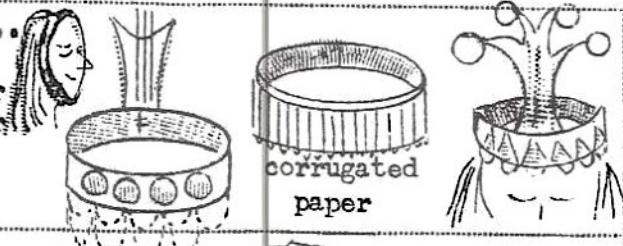
Prepared by B.Rensenhouse
WMU Art Dept.

SOME HELPS on HEADGEAR...

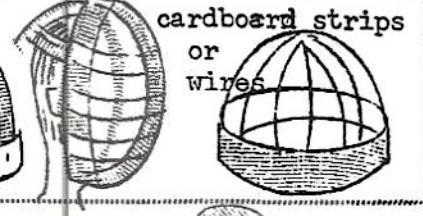
HATS, HEAD DISGUISES

A few suggestions below may help you get some basic for headdresses for a child's play, character effect for puppet, accent for a mask (see sheets on hats, paper)

THE BASIC "BAND" .. one of most simple methods.. cut a strip of cardboard, corrugated paper, fabric, buckram and add necessary accents for a character effect.. band can be held together with staples, paper fasteners, glue, velcro, snaps, elastic, button hole, slit & slot ..



"THE HELMET" base.. a basic band with cardboard strips glued or stapled on in desired curved formation.. add paper or cloth to cover strips.. could be a base for mache.. or let strips remain uncovered as part of the design.. for hat, face



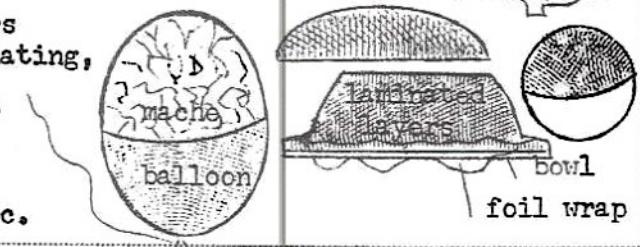
BASIC PAPER SCULPTURE FORMS (of paper or light cardboard, railroad board).. cylinders, tapered cylinders, cones, cut-off cones, high and low pyramids can be covered, painted, decorated..



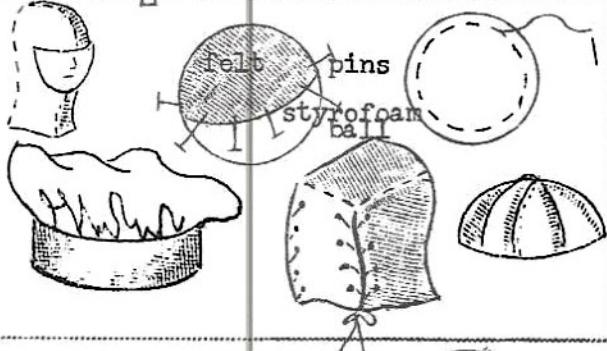
"SCRAP MATERIALS" for ready-made shapes that can be covered such as round and square box forms, plastic containers, cardboard tubes, pizza circles, root beer cones, old hats etc..



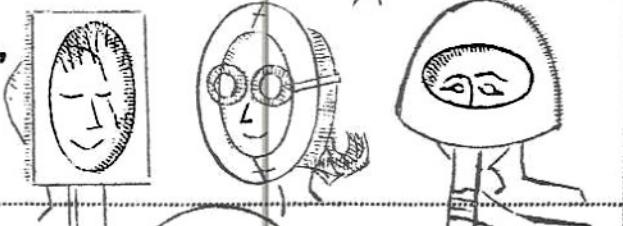
MOLDED "SHELL" OR "WIGCAP" IDEA.. apply layers of mache, pariscraft, celastic, tissue laminating, fabric, over rounded forms such as balloons, balls, bowls, .. when layers are dry, lift off form (see sheet on spherical forms).. this could be a basic crown on hat, or wig base for attaching hair, fur, feathers, scales, etc.



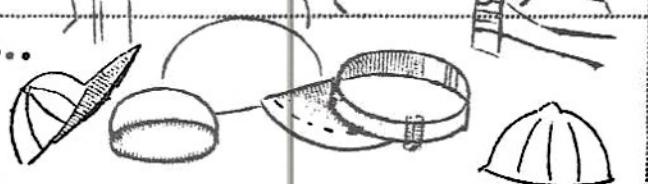
FABRIC HATS to sew, glue, staple, or lace together.. costume books or fabric shops have patterns for sewing simple hats.. or make your own pattern on paper and develop it in cloth.. or try MOLDING fabrics.. good grade of wool felt can be soaked in water and stretched over a ball, bowl, shape, held in place and dried.. or dip burlap (or similar) fabric in starch or wheat paste and shape it over a form that has been covered with saran or foil wrap..



"FACE HOLE AND RIM" idea.. if you don't want the face covered, cut hole in paper, cardboard, fabric, add accents around hole, and hold in front of face like stick mask or fasten to head with elastic or one of above hat ideas.. make-up can be applied to exposed face..



COMMERCIAL FORMS TO PURCHASE and build on to.. such as buckram bases, caps, beanies, styrofoam shells, liners for helmets, pith helmet shapes.. tennis or golf strap visors work well if an adjustable strap is needed..



SOME EASTER IDEAS FOR VARIOUS PROJECTS...

FASTER BASKETS

Decorate containers: milk cartons, cans, oatmeal boxes, cottage cheese box, plastics
Work paper weaving techniques into box forms, cones, and cylinders
Use paper folding techniques for forms: "cootie catcher", basic box and variations
Combine Easter figures and symbols, attach to basket, work in paper flower ideas

EASTER BONNETS

Use paper plates, boxes, various papers, paper sculpture techniques, laminating ideas
Decorate with paper sculpture flowers, kleenex flowers, pipe cleaner and varied stems
Try a "hat store" display..place hats on string ball heads, mache forms, or wig holders
see sheet in packet on hats, "headgear", and spherical forms

BUNNY AND CHICKEN IDEAS

Build over box forms and other containers (plastic soap containers, clorax bottles, etc)
Stuff paper sacks with newspapers..paint sacks or decorate with cut paper, fabrics
Use string ball forms (stiffened string over balloon) for heads, bodies, or both
Paper mache over balloons, sacks, or "wads" (plaster bandages are fast substitute)
Paper sculpture forms, paper strip animals, "surface treatment" for animal textures
Combine materials: wadded kleenex heads, fringed crepe paper, pipe cleaners, plastic
forms, laminated tissues, curled papers, fibers and yarns, stitchery techniques
Easter stick puppers--paper plate, sack, cardboard, boxes, etc. for heads on stick
"doodle loop" methods work well for dinding rabbit forms (try chalk, crayon, paints,
cut paper, cloth clothes)

RELIGIOUS THEMES

Mosaics..use of cut papers, painted papers, paint sample chips, actual tiles
Church window ideas..crayon resist, laminating oil and crayon, colored tissues,
tempera paints, flushed color, cellophanes, ironed crayon shavings
Easter cards..use painting and print-making techniques with varied colored media

EASTER PARTY ART ACTIVITIES

Decorations..hanging type (mobiles), centerpieces, wall decorations and bulletin boards
Favors, placemats, invitations, place cards, nut cups, "edible art" in spring theme

EGG IDEAS...REAL EGGS..blown or hard-boiled
crayon resist design--dip into dye
put eggs on collar forms, add faces
Decorate with various materials:
colored tissues, sequins, rick rack.
foil papers, felt, felt pens, cloth..
Egg shell flowers, egg shell mosaics
Hang eggs on an egg tree
(remember that real egg size is small
for young children to work with!)

EGG IDEAS..SUBSTITUTES FOR EGGS..

Use of oval balloons: mache,
stiffened string, plaster bandages,
starched papers, 1'eggs eggs
Paint light bulbs or similar forms
add soap to tempera paint, add
lacquer or colorless nail polish,
or a plastic spray finish
Flat paper eggs: Decorate with
crayon techniques (resist, etch,
lamine, melt crayon, etc.)
Try paint and printmaking ideas

SOME DESIGN METHODS FOR EGGS (perhaps best applied to flat forms)

Stencil, stencil edges, double designs (symmetry) design form a folded line, trace
around a dropped string, doodle method, geometric forms, "Ukrainian designs", marbelize

USE OF EGG CARTONS AND DIVIDERS..

Try painting these with tempera for decorative effects (cardboard cartons take paint best)
Use for holders of eggs, flower parts, basket ideas..

EGG TREE DISPLAY OR CENTERPIECE..or bulletin board type...Improvise a "tree" idea..
such as painted branches, cardboard tubes, dowel sticks, cardboard, wire forms, cut
paper ideas..hang on real eggs or eggs of varied media



Are you planning to design and construct a centerpiece?

Here are a few possible pointers you might consider before beginning:

1. How much **SPACE** is it to fill? (many banquet tables are very long and narrow.. this will influence the size and shape of your design)
2. What type of **THEME** is to be carried out?? (Is the purpose for a conversation piece? something for fun? bright and decorative? seasonal? holiday type? for beauty? functional? (to hold food?) to enlighten the viewer? as a guide to seating? to give away at end of the event?)
3. Will the centerpiece be **VIEWED FROM ALL DIRECTIONS?** or will there be a front and back? If it's a table decoration, can people see through it to visit with person across the table?
4. Will you have to design the display for **PORATABILITY**? Will you make it in one place, carry it to another and set it up?
5. How much money is allowed in your **BUDGET** for this project?
6. Will fire rules or other **REGULATIONS** limit the type of centerpiece you will design? (for example: are lighted candles allowed in the room?)
7. Can you carry out **DESIGN PRINCIPLES** in planning the centerpiece:
Will you plan for:

High and low areas

Horizontal and vertical movements
(perhaps some diagonal)

Small, medium, and large forms

Some dark and light color contrasts

Some textural areas

Linear as well as solid forms

Repetition of forms, colors, textures

Some interesting accents

a feeling of unity to the display?

8. Can you find a **GOOD BASE IDEAS** around which to build your display? This might be a free form or a geometric shape of some of these materials:

styrofoam slabs or pieces (can be pinned, forms can be pushed into it)

wood--plywood, masonite, (can be drilled, slotted for glass or plastic)

pegboard (sticks and wires can be inserted into these holes)

boxes of all kinds..can be covered, laminated, contact paper applied

sturdy cardboards..can be scored and shaped for interesting effects

bolts from cloth and fabrics (for nice long narrow shapes)

bricks (kinds with holes in can be useful)

bowls, dishes, metal containers for holding water, floral items

nature forms, driftwood, branches, bark forms, logs

shapes from paper mache and other modeling media

sheet plastic

baskets, plates, trays, cookie sheets

foam core board (styrofoam covered with paper, good for pinning, piercing, but expensive)

9. Can you work in **INTERESTING MATERIALS AND TECHNIQUES?** Perhaps try:

dowel sticks, balloon sticks

tissue laminating ideas

spherical forms (see sheet in packet)

styrofoam balls, shapes

paper sculpture with papers, cardboards

spray paint

wire of all kinds, widths, and colors

scrap metal, wood, plastic

flowers, greens, nature forms

fabrics, net, mesh bags

plastic bottles, egg cartons, cylinders, etc.

yarns, strings, cords, fibers, threads

CLOWN FACE "MAKE-UP"

....FOR FUN, SAFETY, AND THE ARTS

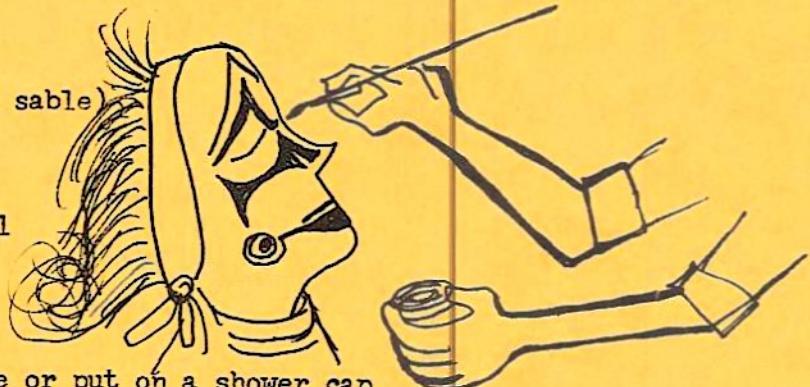
Painting children's faces can be a possibility for creative dramatics, Halloween, festivals, and other occasions. It's especially fun and more safe than having child wear a hot, cumbersome mask that might have poor vision provisions. Below are some simple hints for using Steins "clown white" make-up and adding color to it

SOME POSSIBLE MATERIALS YOU CAN USE:

Shower cap or cloth strip to keep hair off face
Kleenex or toilet tissue
Cold cream or baby oil or mineral oil
Clown-white make up (comes in cans)
Baby powder
A "mist" bottle (like Windex)
Lining colors
Eye-liners
brushes to paint on designs (small sable)
eyebrow pencils
Make-up brush or old shaving brush
Towel, wash cloth
Old shirt or make-up cape for model
Mirrors

Prepared by B. Rensenhouse
WMU Art Dept.
from notes given in class
by students

SOME SIMPLE PROCEDURES



1. Tie hair back from person's face or put on a shower cap
Cover clothing with old shirt or make-up cape
2. Apply cold cream or mineral oil or baby oil to face to help make the make-up come off easier later
3. Apply "clown white" make-up to face with fingers
Smooth out in thin coating, pat it gently for a flat finish
4. (Optional step if make-up is to last a longer time...spray on mist of water from bottle and let dry well)
5. Powder the clown white make-up
It's suggested that it can be blown on (model close eyes!!)
Brush off excess powder
6. Apply color with small brush or fingers
Keep face simple and well designed
Usually clowns paint the bottom lip only
Color areas may be outlined if desired
Try to fit contours of persons face, find crinkle and wrinkle lines
7. Powder over color lightly and brush carefully
8. Add any pencil accents or outlines (some people like to outline first, then use color)
9. Add wigs, hats, etc. to make the character..keep it simple and effective
10. Clean up with cold cream or baby oils



BE CAREFUL IN WORKING IN EYE AREA

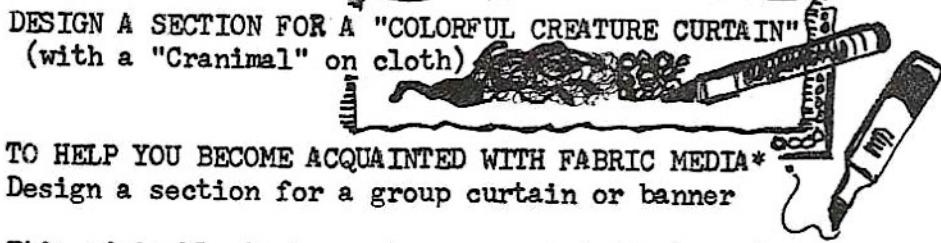


SOME KALAMAZOO SOURCES OF GREASE TYPE MAKE-UP: (year around)

Oakwood Plaza Pharmacy
Oakland Drive at Whites Road
(a few miles south of WMU)

Four the Arts
350 S. Rose in
downtown Kalamazoo

see Yellow Pages and
"Jotting" back page of
Kalamazoo Gazette

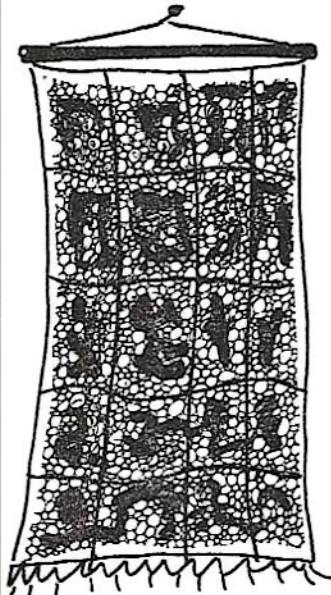


It's advisable to try out your varied fabric media on pieces of practice cloth before you do your finished design.

1. Design a colorful creature or cranimal on $8\frac{1}{2} \times 11$ " paper and allow some margin on edges for joining the cloth later. Start with crayon or sketch pencil.

Use free form ideas, dictated doodles, continuous line contour drawings or other design ideas to give you interesting outer and inner rhythms.

Design for a vertical format.



Develop the background by extending some lines from the creature to edge of paper to break up some areas. Or you can integrate a part of the creature's environment into the design such as foliage forms, branches, twig, weeds, grasses, floral forms, etc.

2. Trace your design in very light pencil on to $8\frac{1}{2} \times 11$ " typing paper or similar thin paper. **REMEMBER**: DESIGN WILL BE REVERSED!
3. Color desired areas in with Crayola Craft fabric crayons very heavily for solid areas. Realize colors will look different when ironed on cloth. Use a textured rubbing in selected areas (or add this later with a felt pen). Some area may be left blank if desired.
4. Transfer the fabric crayon design to your fabric with a hot iron. Pin your paper to the cloth if you think it will slip. If you prefer to cut out your paper designs and transfer separately, this is also possible..carefully "peek" to see if your design is emerging in bold form. **Take care with a hot iron!** **It might scorch!** **It might stiffen cloth!**
5. After your design is ironed on to the cloth, use Glag Rag felt pens to add line accents and textural areas that will work well with your crayon design. Consider thin, thick, and tapered lines as well as shaded effects with the felt pen. Textural "rubbings" can also be used with these felt pens. Because of the strange smell of these pens, try to work in ventilated areas.
6. This cloth may be washed and colors will not run or come out. Be sure to wash in cold or warm water, not HOT water....

*Please refer to your packet sheets, Binney-Smith folder, and directions on the boxes and packaging for the varied fabric media.

AS A FABRIC COLORING ASSIGNMENT...DESIGN AN ARTISTIC

SOME SUGGESTIONS:

- ..Find an older shirt that is a light color.. whites or light pastels take the color best in most cases. Men's large shirts work well or use aprons, uniform tops, sports shirts, or other loose top that can be worn over regular clothing for a protective covering that is personalized, colorful, and attractive...
- ..Be sure shirt has been washed to get all sizing out of the material
- ..Create a design for predominantly front or back and continue a smaller motif to the opposite side (such as a decorative pocket area) Work your design into the shapes of the shirt shapes --seams, pockets, yokes, etc..
- ..Start with large color areas for the background effects and then work in your design shapes with various fabric media.
- ..Incorporate some art media forms and symbols into your idea and combine them with personalized symbols if you wish (art shapes such as brushes, glue bottles, ink bottles, ceramic tools, paint tubes, scissors, etc)
- ..Use your name somewhere in the design (can be a major area or small accent)
- ..Use at least 3 fabric color methods (see other packet sheets and class displays)
- ..Consider how well the shirt design will look when it is worn..will the design show well and fit the contours of the shirt forms?
- ..Try to work with media that will not stiffen the cloth

ART SHIRT

That can be worn as a protective covering for art classes..this one or perhaps for you to wear when you teach..

CONSIDER SOME COMBINATIONS OF THESE FABRIC METHODS:

Direct Application With:

Brushes
Sponges (large, small)
Crayons—regular wax and Pentel Fabric crayon
Glad Rags felt pens for fabrics
Laundry pens
Pen and India ink
Rapidograph and other technical pens
"Canning" techniques with varied size cans and Colortex
"Puffer Paint"
Fuzzy paint rollers
Brayers

Stitchery ideas
embroidery
stuffed forms
applique
"patch ideas" (ironed on with
stitchwitchery and similar material

Stencil Methods (Keep paint "dryish")

Heavy stencil paper available for sponge, dry brush, or spatter

"Transfer methods" (reversed design)

Crayola Craft Fabric Crayons
a variety of Print Making ideas
"gadgets", spools, potatoes

rubber stamps, meat trays
(use oil soluble block printing ink, stamp pads with perm. ink, or fabric paint)

STRETCH FABRIC OVER A DRAWING BOARD
for drawing and coloring...use a
"foam board" under cloth when using
painting techniques

..STRETCH CLOTH TIGHTLY!

INKODYE

DIRECT APPLICATION DYE

IS.

A permanent vat dye. Inkodye colors withstand strong soaps, boiling water, rubbing, dry cleaning, common bleaches, or strong direct sunlight for prolonged periods. Inkodye does not stiffen the fabric. It is ideally suited to the small operator who desires a simple, easy to use dye that is extremely permanent. The technique is not difficult. However, as the procedure is specialized, it is important that beginners follow the directions carefully.

Inkodye will dye untreated cotton, linen, rayon, raw silk, and some types of treated fabrics. Best results are obtained on white or light colored fabrics.

Inkodye is suitable for application by silk screening, stenciling, brushing, dipping, block printing, rolling, and by various other methods.

Development (fixing Inkodye into the fabric) is easily accomplished by exposure to sunlight, ironing, steaming or baking.

Inkodye is supplied in the spectral hues, brown and black.

700 Red	735 Blue green
705 Red orange	740 Blue
710 Orange	745 Blue violet
715 Orange yellow	750 Violet
720 Yellow	755 Red violet
725 Yellow green	760 Brown
730 Green	765 Black

Inkodye colors are packaged in 4 ounce, pint, quart, and gallon plastic jars.

Light values (pastel shades) are produced by extending Inkodye Colors with 770 Inkodye Clear or with water. Blending with 770 Clear will maintain the consistency; blending with water will reduce the consistency.

Inkodye Resist, a cassava type resist, is packaged in pint, quart and gallon plastic jars.

Clean up equipment with water.

MORE EXTENSIVE DIRECTIONS FOR MORE VARIED USES OF INKODYE ARE AVAILABLE FOR 50¢

Order from: DHARMA TRADING CO., P.O. Box 916
SAN RAFAEL, CALIFORNIA 94902

INKODYE is applied directly from the bottle. The color you see at that point is not the final color. When the dyed fabric is exposed to heat in any of the the following ways the final color appears.

So first apply the dye in any manner you wish then expose to heat in any of the following ways.



SUNLIGHT Sunlight affords an excellent means of developing Inkodye Colors. Expose the dyed fabric to warm direct sunlight; the colors will develop in a half hour or less. Sunlight through a window is also effective, but development will be somewhat slower. Development of some colors is slightly better if the fabric is exposed to the sunlight while the dye is still damp.



HOT IRON Development by ironing may be done while the dye is still slightly damp on the fabric or after it has dried. If the dye has dried the use of a steam iron will hasten the development process. Adjust the iron to a "cotton" setting and iron the fabric very, very slowly. Do not rush. As long as fuming continues, development is taking place. If the fabric you are using is subject to scorching, iron on the back side of the fabric or use a steam iron.

BAKING

Baking in an oven at 280° F. will develop the colors. With an accurate thermometer carefully check the temperature of the area of the oven where the fabric is to be placed. Do not let the temperature go over 280°. A higher temperature will cause darkening of the yellow and orange-yellow colors. A flat piece of fabric placed on a cookie sheet will develop in 5 minutes. A piece of fabric that is tie dyed will take from 15 minutes to 1 hour. Progress of the color development is easily followed by observing the color change. Because of the hazard of fire, development by baking is not recommended if a wax type resist has been used.

STEAMING

Household pressure cookers of 3 quart capacity are adequate for small pieces of fabric up to 5 square feet. However for medium to large size pieces of fabric a 22 quart canning pressure cooker or an autoclave is recommended. Allow the printed fabric to dry before setting. If desired the fabric can be left for a day or two before setting.

Fit the pressure cooker with a wire rack raised 2 inches from the bottom. A wad of chicken wire is convenient for this purpose. Put 1/2 inch water into the cooker, place the lid and cap in place, turn on the heat, and bring up to pressure. Minimum pressure required is 3 pounds but the full 15 pounds pressure of standard pressure cookers will cause no harm.

Sandwich the fabric between sheets of newsprint, 4 below and 4 on top. Fold and roll into a loose bundle and tie with a string.

With the bundle of fabric ready, remove the cap and lid from the cooker, pop the bundle in, replace the lid and cap, and bring up the pressure as quickly as possible. Dry steam will develop the dye properly; wet steam or condensation will cause the colors to run. Therefore, it is important to take precautions to subject the fabric to dry steam only. Continue steaming at least 20 minutes.

WASHING

After the dyes are set remove the residual chemicals by rinsing the fabric in warm water, washing in soapy water, and then rinsing again.

COLORTEX TEXTILE PIGMENTS

Page from SAX ARTS and CRAFTS catalog
P.O. Box 2002

Milwaukee, Wisconsin 53201

(sole distributor of Colortex, minimum order \$10.00)

Sax Exclusive

COLORTEX

Textile Pigments

A REVOLUTIONARY DISCOVERY in textile colors, formulated by one of the world's foremost chemical companies, has resulted in the creation of CONCENTRATED LIQUID WATER-BASE COLORS.

- Colortex Is Non-Toxic!
- Colortex Will Not Stiffen Cloth
- No Chemical Cleaners Needed — Water Alone Is Sufficient.
- Highly Concentrated — Goes A Long Way.
- Easily Intermixed
- Permanent, Brilliant Colors

Use Colortex On Most Fabrics Or Paper.
Ideal For Silkscreen — Or Direct Brush
Painting.

**Brilliant Color ...
With Just A Few Drops!**



Complete
Colortex Set

10 Color Introductory Set —
Experiment, Explore, Discover!

COLORTEX SET includes ten 4 oz. jars of concentrated pigments plus COLORTEX BASE and instructions. An excellent starter set. SAVE MONEY with this INTRODUCTORY OFFER.

720-0009

\$ 36.90

Special Price

Other Ideas:

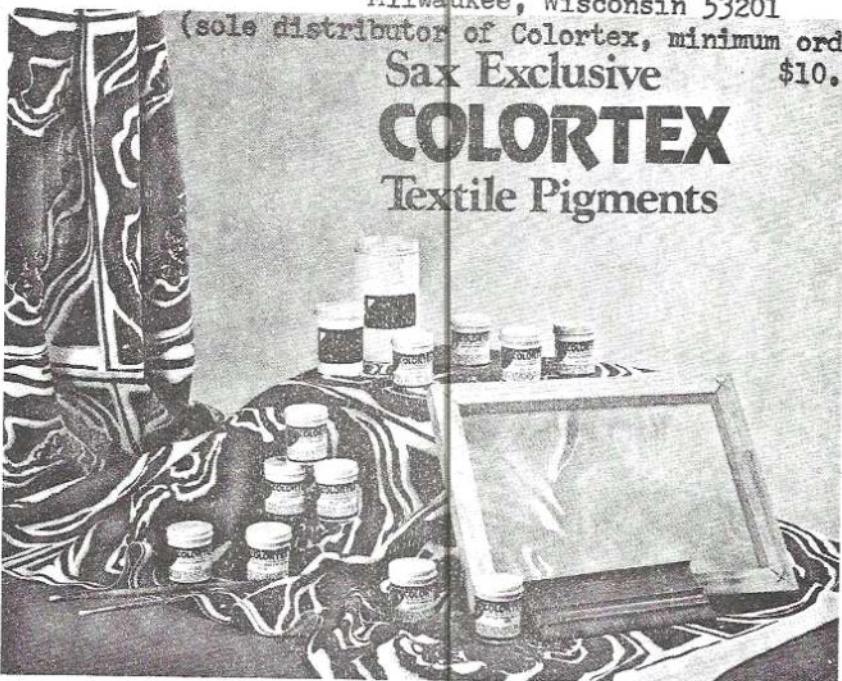
Colortex water base paints are very versatile and can be used for many color techniques in addition to silk screen which is shown above. Try using it for direct painting on fabric using stiff brushes, sponges, brayers (or hands!).

Try:

Offset Monoprinting by applying ink to a flat plate, form patterns with above tools, turn plate on its "tummy" and print. Plate can be glass, plexiglass, or pieces of cardboard which have been coated with polymer medium to waterproof them.

Found Object Printing...use "odds and ends" from kitchen, tool chest, etc. Apply ink to object and press on to the fabric.

"Canning"...cut both ends from a can, spoon ink into one end, hold can upright on fabric and move quickly over cloth.



Colortex Textile Pigments

COLORTEX pigments cannot be used without the base. They are very transparent and are intended for white or light colored fabrics. In general, the most successful printing will be achieved on natural fibers: cotton, linen, wool, etc. Sized fabrics must be thoroughly washed before printing. All fabrics should be test printed, cured with heat and washed before production run. Permanent press fabrics are not suitable for printing. Stir pigments before using.

COLORTEX COLORS ARE SET WITH HEAT: When the printed fabric is completely dry, it may be ironed on the reverse side or placed in a closed container such as a roasting pan (to avoid scorching), and put into an oven. Cure for several minutes at temperatures above 275° F.

Pigments

4 OZ. PLASTIC JARS (BY WEIGHT)

720-0116 Yellow	\$3.25
720-0124 Orange	4.95
720-0132 Red	3.15
720-0140 Magenta	3.50
720-0157 Blue	2.65
720-0165 Blue-Violet	3.75
720-0173 Black	2.05
720-0181 White	2.00
720-0199 Dark Brown	2.50
720-0207 Green	3.15

Colortex Base

BASE has a slight ammonia odor. When mixing base with PIGMENTS and curing printing or heat setting processes, it is advisable to work in a properly ventilated area.

720-0504 Approx. 1-1/2 lb.

\$8.45



GLAD RAGS®

This GLAD RAGS Set contains everything you need to discover the exciting world of fabric and leather decorating. In today's world, we like to have our own unique identity, whether it is by personalizing our home, our car, or the clothes we wear. This is why the world of crafts is exciting—it invites us to create original and useful things.

Fabric and Leather Decorating is an easy, enjoyable, and creative way to add a personal touch. You don't have to be an accomplished artist to add designs to numerous articles, ranging from clothing to household items—designs that are lovely, fun to do, and personalized. Gift giving can become easier and more meaningful, too, as you yourself tailor the gift to the recipient with fabric decorating.

• **GLAD RAGS Markers**—The new, easy way to decorate fabric and leather. GLAD RAGS is a fabric and leather dye in easy-to-use markers; there are nine brilliant colors for you to work with. There's Red, Black, Royal Blue, Light Green, Yellow, Orange, Pink, Brown, and Purple. (Three additional colors, Dark Green, Light Blue, Fluorescent Yellow, are also available separately—#300-C). Keep each marker capped when it is not being used to prolong its life.

• **GLAD RAGS White Base Coat**—For use with dark fabrics and dark leather. Shake the bottle well before using (until the special mixing pellets have dispersed all pigments at bottom of bottle.) For best results with White Base Coat, apply a light, even coat with an artist's brush. Allow to dry 45 minutes. A second application of base coat may be applied if even brighter colors are desired. Allow to dry 45 minutes. Brushes used with the White Base Coat can be cleaned with either lacquer thinner or nail polish remover.

Attention—When using GLAD RAGS Markers and White Base Coat, always work in a well-ventilated area since the markers and base coat do have an odor.

• **GLAD RAGS Plastic Pattern Pencil**—Created to sketch your designs on light or dark fabrics. Use this pencil to sketch your designs before applying color with GLAD RAGS Markers. Plastic Pencil lines will be dissolved by the GLAD RAGS Colors as you color your design.

• **GLAD RAGS Black Detail Pen**—After coloring your design on fabric or leather, use the Detail Pen to detail and accentuate your design. It should also be used to fill in details, and if you wish, to emphasize color separation. Do not use the Detail Pen before applying GLAD RAGS Colors.

THINGS TO DECORATE—The choice is endless. Here are some suggestions, and you'll find many more yourself:

- **Clothing**—Shirts and skirts, jackets and jeans, T-shirts and tops, smocks, vests, blouses, pantsuits, evening wear, robes.
- **Leather**—Belts, watchbands, handbags, pouches, sandals, moccasins, vests, wallets, and many items for home decorating.
- **Accessories**—Purses, belts, shoes, scarves, handkerchiefs, hair bands, fabric chokers.
- **Household Items**—For the Kitchen: Aprons, dish towels, kitchen curtains . . . For the Dining Room: Placemats, napkins, tablecloths . . . For the Rest of the House: Guest towels, pillow cases, dust ruffles, decorative pillows, valances, fabric lamp shades, fabric or leathercovered wastebaskets, wall hangings.

SANFORD CORPORATION
BELLWOOD, ILLINOIS 60104

No. 300-9 • MADE AND PRINTED IN U.S.A.

FABRIC AND LEATHER TO USE

- Most any washable fabric can be used.
- GLAD RAGS Markers can be used on polyester.
- GLAD RAGS work beautifully on leather—which retains its pliability after being decorated!
- Do not use GLAD RAGS on rayon acetate.
- GLAD RAGS dye may penetrate so be sure to protect fabric or surface underneath the area you're decorating.
- Dye formulation is very quick-drying so always recap after applying each color.

Apply GLAD RAGS directly onto light colored fabrics and leather. The dyes are bright on all light fabrics. The darker the fabric, the more subtle the colors. For darker materials and dark leather, first use GLAD RAGS White Base Coat to achieve stunning, bright colors with the GLAD RAGS Markers.

CARE OF DECORATED ITEMS—When using the GLAD RAGS Markers, no special treatment is needed before washing. Wash and dry as normal. In the first washing, the colors may, like other dyed fabrics, lose some of their original brightness, but will not run. To reduce fading, never use hot water; use only cool or warm water. In drying, use low setting and avoid leaving garments in the dryer too long. Very heavy garments in the dryer might damage GLAD RAGS coloring. Drip-dry heavy garments and then finish drying for a short time in the dryer. Dry cleaning is not recommended.

PAINTING TECHNIQUES WITH GLAD RAGS

- **For Solid Colors**—To color the fabric a solid color, press firmly. Avoid slow stops and starts, however, so the fabric does not react as a blotter and receive too much color. Keep your marker moving for the best control over color intensity.
- **For Shading Effects**—Use a light feather stroke as this allows the natural texture of the fabric to show through and also allows you to shade your design. Make a light feather stroke, then, do another feather stroke partially over the first. Repeat until the design is shaded as you desire.
- **To Blend Colors**—Stroke a light color over a darker color, using the darker color first. For example, to achieve a different green, use a blue marker first and then a yellow marker over the blue strokes.
- **For a Fine Line**—Rotate the marker in your hand until the chisel part points down. The more erect or perpendicular you hold the marker, the finer a line you will be able to make. For broader lines and spaces in your designs, use the flat part of the marker.
- **The Detail Pen** is good for detailing your designs and adding more dimensions to your work. Be sure to allow the area colored with GLAD RAGS to dry thoroughly before using the Detail Pen. Use the Detail Pen to sign your creations.

For more creative ideas on how to use your GLAD RAGS Marker Set, pick up the book **FABRIC DECORATING** by Mary Fillbrandt at your local craft shop. **FABRIC DECORATING** contains eight pages of iron-on transfer outline designs, instructions on creating your own designs, instructions on how to create a stuffed cat pillow, and much more.

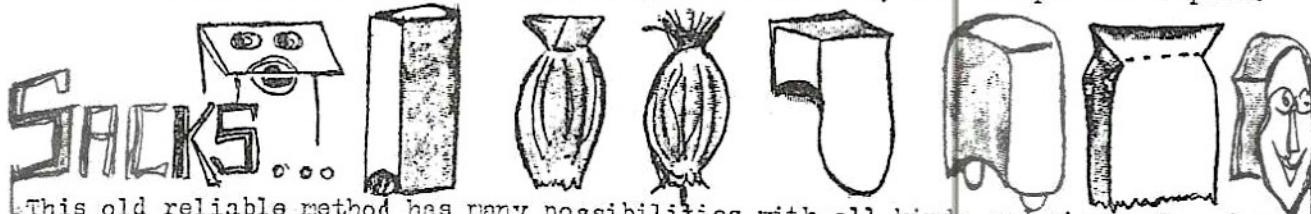
All for only \$1.95

Sanford's "GLAD RAGS" available at Western's Campus Store and Franks Nursery next to Maple Hill Mall. Below are directions for their use taken from the cartoon holding a set of varied colors.

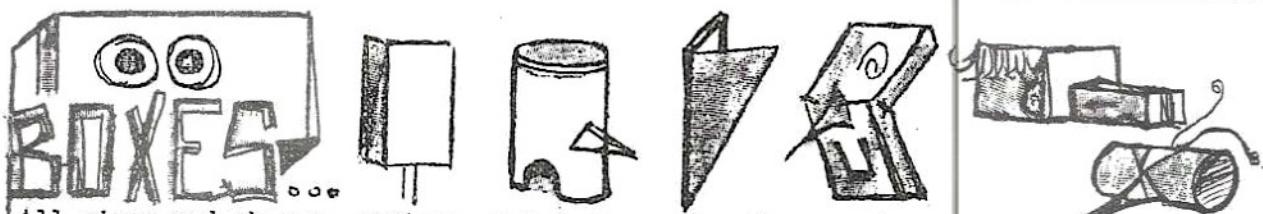
FELT PENS FOR FABRICS



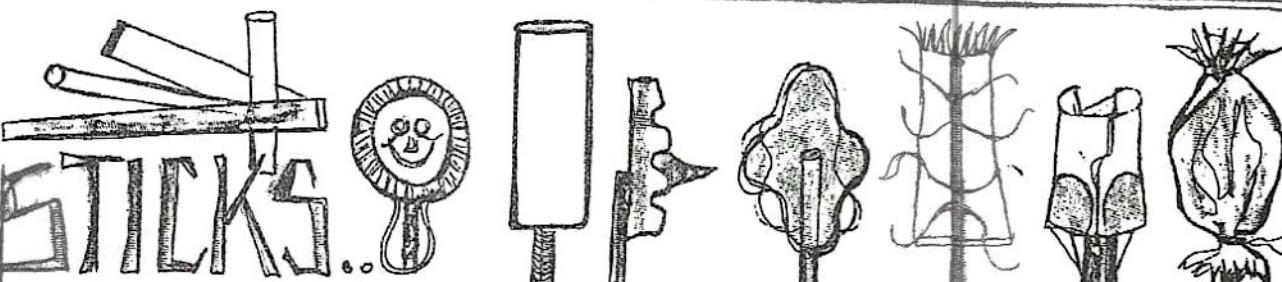
MASKS..METHODS AND USES FOR SCHOOLS. Masks can be created and used for schools on more occasions than Halloween..try working with them for costumes, wall decorations, creative dramatics, story book and folk figures, fanciful animal, bird, and nature forms, units on Africa, South Seas, Indians, the Orient, early Greece. Masks can be made from wide range of materials, from simple to complex.



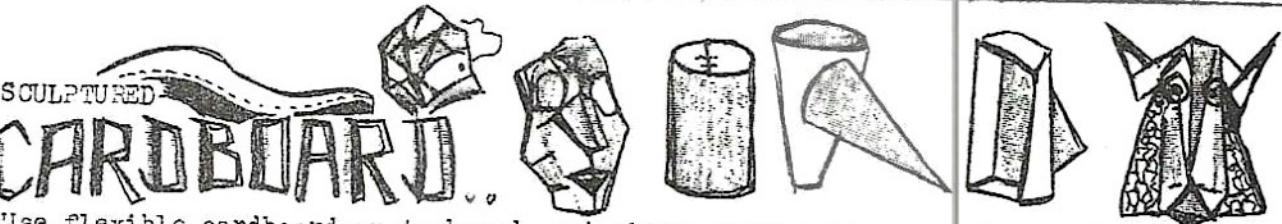
This old reliable method has many possibilities with all kinds and sizes of sacks.. grocery type, bakery sacks, shopping bags..can be reinforced with cardboard..can use only the top of sack..can be gathered and tied, painted, pasted, cut into.



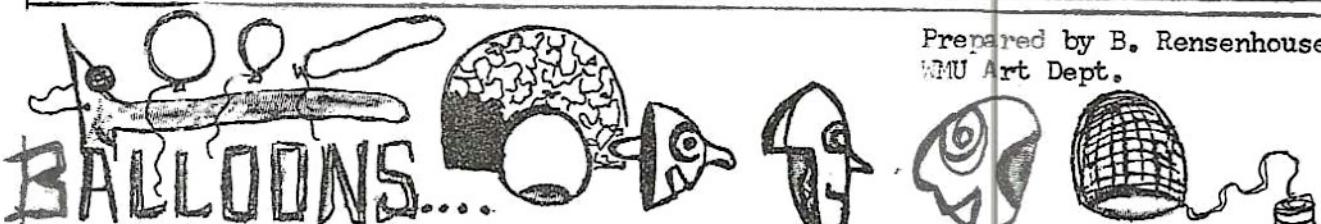
All sizes and shapes, cartons, round types, box "corners" or tops, can be painted, pasted, laminated, cut in to, used as base for mache, placed on a stick, .



..Good for child to look behind instead of wearing over head..can use cardboard, carton material, fabric bolts, boxes, paper plates, sacks, scrap materials, taped or tacked to a stick of flat lumber yard scraps, old yardsticks, coathangers, cardboard rollers, dowels, branch wood,etc. See separate sheet on stick masks.



SCULPTURED CARDBOARD
Use flexible cardboard or tagboard..cut slits, fold over areas, try cylindrical form, use staplers, paper fasteners, paper sculptured forms, cut paper, scrap materials, paint, mosaic effects, laminated tissues, crayon resist areas, corrugated papers



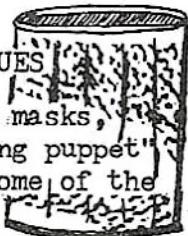
Prepared by B. Rensenhouse
WMU Art Dept.

Blow balloons and tie in double knot, if possible, and add layers of paper mache (at least 5 layers, alternating plain papers with funnies, model features with "wad" method or seal in sculptured cardboard or scrap materials,) ..faster but more expensive layer method is plaster bandages (about 2 layers)...masks could be over whole head or do a half mask—starched string makes mask with good air control...

BUILDING on to BOXES

USING ICE CREAM CARTONS WITH CARDBOARD SCULPTURE AND PAPER SCULPTURE TECHNIQUES

This cylindrical container has many possibilities for art projects including masks, headgear, totem poles, decorative containers, pole person head, "human walking puppet" on a pole, bulletin board characters, group projects with various themes. Some of the below suggestions may help you work with this versatile container.

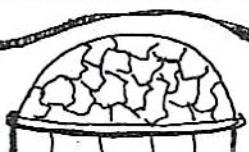


Prepared by
B. Rensenhouse
WMU Art Dept.

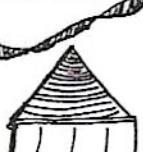
SOME POSSIBLE WAYS TO CHANGE THE TOP OF THE BOX



Tape on cardboard strips, weave or laminate them...



Use half of a mashed balloon and seal on...



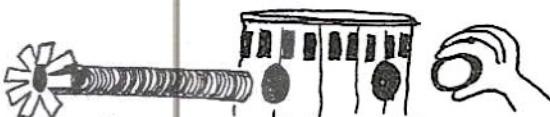
Use cone or pyramid forms with variations...



Add on Boxes...

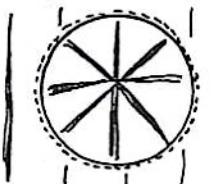


Cut slits up from top...

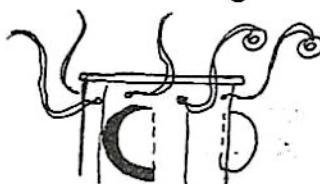


TRY CUTTING INTO THE BOX

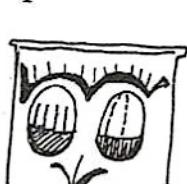
An X-Acto tool works well here...consider letting the natural grooves of box aid you... Try not to disturb the metal rings on top and bottom and they give box its stability.



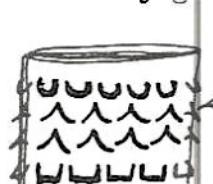
Cut criss-cross for tab effect, pull out or sink in



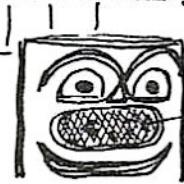
Cut shapes and bend out..also insert items (such as wire)



Cut shapes, replace at angles, tape



Try surface treatment into box itself



Cut peephole for mask, cover with cheesecloth



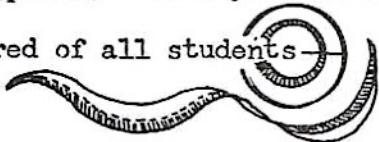
COVER BOX.....

try colored construction papers, other kinds of colored papers, laminated tissue papers, corrugated papers, surfaces which can be painted with a variety of paint techniques, contact papers, flexible fabrics. Whatever the covering, be sure it preserves the surface sculpture...

TECHNIQUES

using papers or lightweight cardboards, use at least 3 of the below:
(please check your sheets on paper sculpture)

SCORING (required of all students)



CURLING

FOLDING

CUTTING (to expand paper)

LAMINATING (into a form from covered balloon or a "pinned" form of sculpture)

PAPER WEAVING

SURFACE TREATMENT (or relief areas)

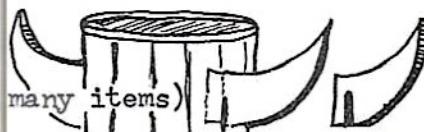
ROLLING (cylinder or half-round form)

CONE SHAPE

PYRAMID SHAPE

FASTENING TECHNIQUES

(use "slit-slot" technique with tape for many items)



Try such items as Tri-Tex cream glue, rubber cement, paper fasteners, staples (that you conceal),...AVOID scotch tape as a permanent tape (other tapes may hold up longer such as foam tape). Let TABS and the "hidden tab" principle aid you in joining surfaces.

IT'S FOR THE BIRDS!

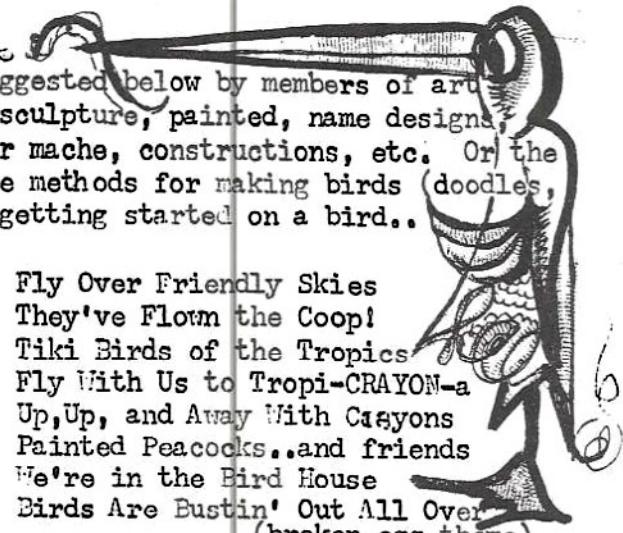
Some possible titles for bird bulletin boards suggested below by members of art education classes. Birds might be paper, paper sculpture, painted, name designs, crayon techniques, three dimensional types, paper mache, constructions, etc. Or the board might be an instructional type showing some methods for making birds (doodles, wire, scrap material, various design methods in getting started on a bird..

Fancy Fowl
 Birds Beyond (from other planets)
 The Weird Ones
 Bird's Eye View (glasses or magnifying glasses or airplane theme)
 Kooky Kaged Creatures (bird cage theme)
 Birds of Many Feathers
 The Refuge (bird sanctuary idea)
 Wild and Way Out
 Feathered Freaks
 The Invaders (bird invasion from outer space)
 Birds of a Feather—They've Flocked Together for Art Ed. 150
 Fantasy Flight
 Feather Your Nest With Fanciful Fowl
 Canned Poultry in a Ren HEN house
 Brilliant Birds of Doodleland
 Buggy Birds form Beginning Bumblers
 Hitchcock's Favorites
 The Birds Are Coming
 Birds of Another World
 Bird Brain Ideas
 The Birth of A Bird
 Paper Capers for Birds
 Birds bring WORM Weather
 How We WereHatched
 Birds from Our Gilded Cage
 Flying High in Art
 Boastful Birds
 Flight Information
 Nest Dwellers Emerge
 Birds of PAPERdise
 The Word is BIRD
 Daffy Designs in Birds
 Cootie Catcher Characters
 Come Fly With Us
 Art Has Gone to the Birds
 Wings 'n Things
 The Birdbrain Jungle
 We've Been Bird-Brained With Crayon
 EEEK! Exotic Birds
 Bring in Spring With Birds of Crayon
 Winged Wonders
 Fluttering Flyers from 5th Grade

Fly Over Friendly Skies
 They've Flown the Coop!
 Tiki Birds of the Tropics
 Fly With Us to Tropi-CRAYON-a Up, Up, and Away With Crayons
 Painted Peacocks..and friends
 We're in the Bird House
 Birds Are Bustin' Out All Over (broken egg theme)
 Fine Feathered Friends from 4th Grade
 Extinct Species
 Summer Imigration to Campus
 Bird Bath Beauties
 Why Go South?
 Igratory Managerie
 There's A Yarn Bird in the Yard
 It's a Birds Eye View!
 Caged Creations
 Beware of Bird Watchers
 Parrot Patter
 Focus on Birds
 Beauties on Branches
 It's a Nest-full!
 We discover ORNITHOLOGY!

VARIOUS IDEAS suggested as to locale and arrango—bird houses, trees, twigs, water birds flying to island nest, sanctuaries, extinct birds of prehistoric times, bird perches and bird cages, tropical isle types, exotic specimens, seasonal birds, migration ideas, birds on a clothesline, birds peeking out tree holes, farm species, birds and airplanes, pet shop birds, flowers and birds, and many more ideas from one's imagination and bird knowledge!

Prepared by B. Rensenhouse, WMU Art Dept.



SOME TIPS FOR...PAINT USES AND BRUSH CARE

SOME USES FOR POSTER (or tempera paints)....)...POWDER OR LIQUID

WHEN MIXED WITH:

1. Water (thin consistency)	Water color paint..transparent
2. Water (thick consistency)	Poster paint..opaque quality
3. Starch, thin wheat paste, media mixer	Finger paint
4. Thick starch and glycerine... or Ivory snow paste mixture or a "media mixer"	Silk screen paint
5. Soap or detergent	possible to cover a glossy or waxy surface..crayon, metal, plastic
6. Water glue	stage paint
7. Varnish or shellac	a type of "enamel"
8. Lacquer or clear nail polish	Colored lacquer
9. Liquitex Polymer Medium (or Rho-Plex)	More permanent paint, non-smear
10. Metallic temperas (like gold, silver, copper)	a type of metallic finish
11. Vinegar	possible to paint on glass

(Many more mixing possibilities can be added above as new products and ideas are used and developed..Soap added to water paint usually will ease the cleaning of equipment)
Check manufacturers and distributors literature and information on paints & brushes..

SOME HINTS ON SOLVENTS:

KIND OF PAINT or "FINISH":



Poster, tempera, water color

THIN WITH:

CLEAN BRUSH AND WASH WITH:

Water

Soap & warm water, not hot

Finger paint, starch, Elmer's Glue

Water

Soap and warm water

Latex paints

Water

Soap & water (immediately)

Acrylics, acrylic mediums, Rho-plex

Water

Soap & water (immediately)

Enamels, oil paints, varnish, melted
crayon painting, oil base silk screen
paints, alkyd paints

Turpentine,
paint thinner,
oleum, mineral
spirits

Clean with the thinner and then
wash brushes in warm soapy
water

Shellac

Alcohol, Solox



Lacquer and nail polish

Lacquer thinner,
polish remover

Felt markers (permanent type)

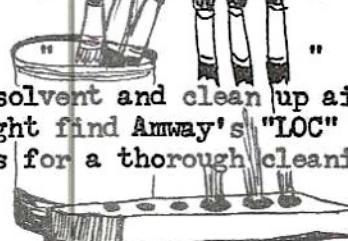
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Plastic spray

Lacquer thinner

(Always check label on containers to find the correct solvent and clean up aids)
Commercial brush cleaners are available also. You might find Amway's "LOC" liquid
organic cleaner as a good solution for soaking brushes for a thorough cleaning)



REMEMBER ABOUT BRUSHES:



Brushes generally dry as they are left..do not leave them in paint jars with brushes
pressed against the bottom, or jammed in a crowded drawer, or left untended in sinks
Shape brushes after you have cleaned them—point them or flatten the flat type
Stand brushes in container in upright position or place flat in a box without
crushing or forcing the ends at the end of the box
a cone of paper around your individual brush often will help to protect it
It pays to buy a quality brush and take good care of it!

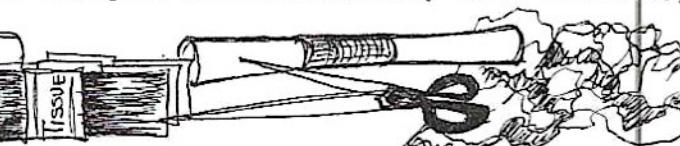


EXPERIMENTS WITH LAMINATED TISSUE PAPERS

Interesting tonal and overlapping area effects can be achieved by laminating tissue and other similar thin papers. Basically, this is done by adhering layers of papers to a sturdy surface. Other flat items can also be worked in with the layers..such as nature items or non-transparent forms. Results could be collages, paintings, colorful panels, decorative wall designs, seasonal motifs, table surfaces, posters, decorations...

MATERIALS NEEDED:

1. TISSUE PAPERS



Prepared by
B. Rensenhouse
WMU Art Dept.

Plain white wrapping is cheapest (can be colored, tinted with paints or chalks)
Plain colored tissue (often comes in rolls of assorted or buy separate sheets)
Tonal tissues .."Madras" are especially versatile, bleed well, sold as wrapping
Scrap tissues from hosiery, shoes, dress or suit boxes, packing tissues, etc.

2. OTHER PAPERS FOR POSSIBLE COMBINATIONS

tracing papers	Japanese rice and	Saran wrap, cellophanes	doilies
decorative foils	mulberry papers	wax type papers	"stickers"
Kleenex tissues	onion skin papers	magazine pages, tonal& textures	

3. STURDY SURFACE (usually a sturdy surface is used as the adhering solutions curl thinner surfaces. Solid surface is not used for window transparency or decoration)

Masonite or pressed wood
(paint white for lighter surface)
wood panels, plywood
celotex scraps, form core scraps

canvas boards from oil painting
cardboards..illustration boards
mat board, box board, box covers
mache forms, balloons, sperical shapes, bottles

wire
L'leggs
Eggs

4. ADHERING MEDIUMS (these are usually brushed on with flat brush and may make your tissue "run" or "bleed", so plan for this effect)

Elmers glue (or similar white caesin type) plus water..about half & half
Thinned wheat paste or thinned metylan used in paper mache projects

Liquid starch ..Sta-flo or Perma starch work well

Rubber cement (can be thinned with thinner)..take care in rubbing off excess
Liquitex Polymer Medium ..a moderately gloss solution used with acrylic paints
that adheres tissue well..a liquid plastic that cleans up with water
"Rho-plex" ..a base for latex paints that is similar to Liquitex, but cheaper

5. FINAL GLAZE (if a gloss or semi-gloss surface is desired)..brush or spray on Shellac or varnish Plastic clear gloss spray fixative

Liquitex Polymer Medium Colorless nail polish (or similar lacquer finish)

PROCEDURE:

..To prevent cardboard curling, apply solution to both sides...

Brush adhering solution on to desired surface (sponge or fingers can be used)
Arrange tissue forms on the surface (these can be cut or torn)

Brush more adhering solution on top of tissue, rub and press gently to smooth

Build up more layers by repeating procedure..note overlapping tones formed

To make tissue bleed more, use a more watery solution

When all is dry, use a finish on top for gloss or semi-gloss effect

POSSIBLE VARIATIONS: (try below ideas separately or in combination)

Seal in actual nature forms, such as leaves, specimens, and other flat forms

Work in kleenex for wrinkle effects and "frosty" tones

Accent desired forms with India ink lines, felt markers, solid paper outlines

Fold, pinch, crinkle tissues for dimensional effects, apply sponge paint, spatter,etc.

Try putting in strings, threads, yarns, glitter, clear colored acetates, etc.

Try effects of cutting, tearing, ripping, pinking shears, scalloping shears, paper punched edges..see BOOK LIST references for more ideas..EXPERIMENT YOURSELF!!

PINNING PAPERS....FOR A "SCULPTURED LAMINATION"

Laminating Papers means building layer upon layer...and for graceful curved forms in paper that has a more hard, permanent effect than cut paper techniques, try "pinning papers" of several layers. Ideas for leaves, petals, nature forms, feathers, hair, hands, ears, costume accents, paper jewelry, and many seasonal ideas might work for this simple (but sticky) process. Simpler shapes work best for younger children.

MATERIALS...

Thin flexible papers, such as tissue
newspapers
typing papers

adhering liquid such as thinned Elmer's glue,
Liquitex polymer medium, liquid starch
thinned wheat paste or metylan, thinned
school paste, rubber cement,
Paint, if you wish to paint paper when dry

1" or $\frac{1}{2}$ " brush (or perhaps a sponge)
container for adhering liquid
piece of box board to pin into
pins

wax paper, foil, or saran wrap
strings or threads to put between layers
scissors (and perhaps pinking shears
for serrated edges)

PROCEDURE:

Cut or tear several layers of the shapes you desire (no less than 5 layers for stiff effect)
Make shapes a bit larger than you need in case you need to trim them later

Place form on wax paper that is over the boxboard

Glue between each paper layer with brush (or sponge) and build layers on top of each other

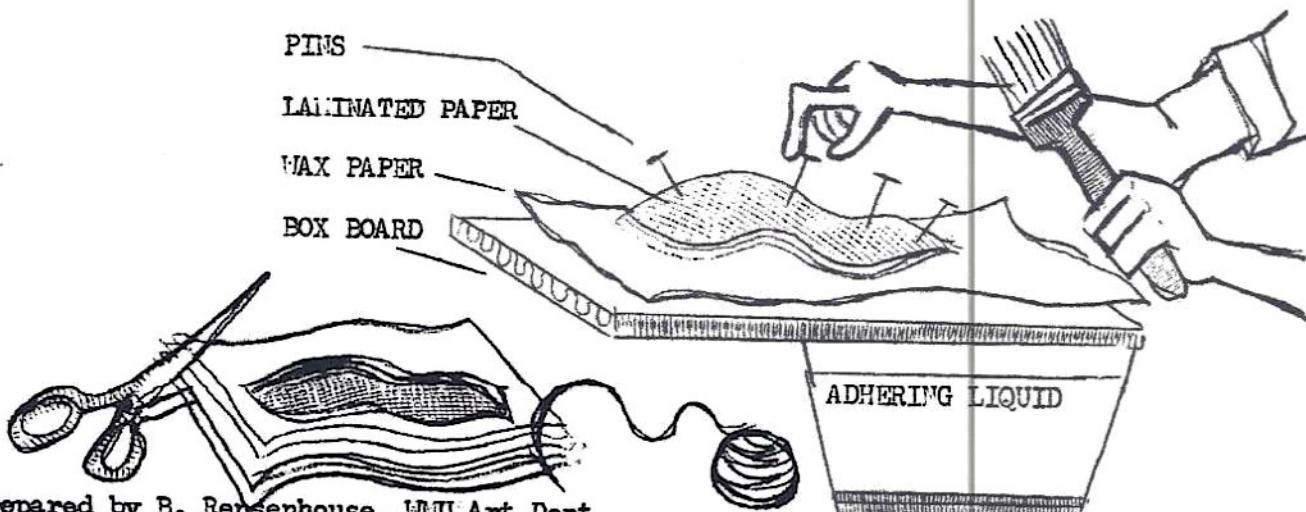
When desired thickness is reached, pin laminated form into desired shape, pinch, push, and manipulate it on to the wax paper

(other forms can be covered with wax paper or saran and laminated form draped over it to form contours you need..such as cardboard tubing, dishes, bottles, etc)

Let laminated form dry on the wax paper (possibly one-half hour or more)

When dry, pull out pins and pull stiffened paper off..if layers were sufficiently thick, the form should be stiff and hold by itself

Trim edges, use pinking shears, or tear edges depending on the textures you want...



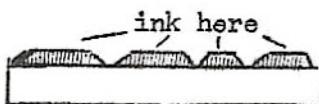
Prepared by B. Renshenhouse, WMU Art Dept.

SOME AREAS OF

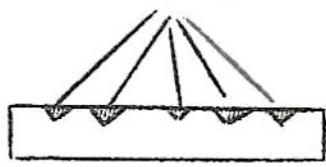
PRINTMAKING

Printmaking is an indirect method of making a design or "picture" in which there is a transfer of an image. Several or many copies of one image can be made in the printmaking processes. A general classification for printmaking is listed below (see Creative Printmaking by Michael Andrews.)

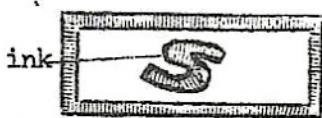
1. RELIEF PRINT METHOD...the raised surface prints. Variations of this method are most commonly used in the elementary school. "Gadget" printing, tie-on to forms, glue on to forms, incised relief, and carving into materials can be included here. Designs are reversed. "Stamp" the block for the high areas to print, "burnish" the block to get lower areas to print, too.



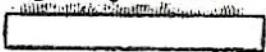
2. INTAGLIO (pronounced in tal' yo)...printmaking with a flat surface with ink imbedded into incised or etched lines—a roller type press is needed here for proper pressure. This includes advanced processes such as etching, drypoint, engraving, mezzotint, and aquatint. Some simpler versions for elementary school might be printed by using washing machine wringer. Designs are reversed with the incised lines forming the design as pressure from press pulls ink out of lines on to paper.



3. STENCIL METHOD...usually refers to silk screen printing in which paint is forced through cloth fibers (silk, organdy) Areas not to print are masked out with various stencil or resist methods. The fine arts terms for silk screen is serigraphy. Designs are not reversed.



4. PLANOGRAPHIC METHOD...usually refers to printing from a flat surface using a chemical method of oil repelling water as in lithography. A stone or metal surface is used here. Designs are reversed. Monoprints might be a much simpler form of this method.



5. PHOTOGRAPHIC METHODS...in which a sensitive paper is exposed to a light source. Photographs and blueprints are possible school adaptions here.

● **BELOW ARE A FEW POSSIBLE EXAMPLES OF PRINTMAKING TO BE USED IN ELEMENTARY SCHOOL**
(see also books on your reading list and displays in art room for more suggestions)

RELIEF TYPE PRINTS

"gadgets" or "odds and ends"
(an endless list of items here—whatever will accept paint and print)

Tie or wrap string, yarn, rubber bands, etc. to a block of wood or to a roller

Glue materials on to a block or roller
inner tube rubber, other types rubber
can top rubber
printing plate (adhesive backing)
self-adhesive tape for sandblasting
cork

cardboard of many varieties
felt, burlap, corduroy, other fabrics
string, cord, rick rack, rope
pipe cleaners
leather
drizzled glue (Ducc cement, airplane type)
wood scraps
tapes

Incised Relief (for a white line effect)

Linoleum blocks, printmakers plate
plaster, caesin plate, plastic, X-ray
clay, playdough
egg cartons, meat trays, polystyrene
styrofoam
copper or aluminum foils
wood

Carving for Relief Effects

potato
carrots, onions, other vegetables
wood cuts
corks
rubber erasers, art gum erasers

Nature forms for transfer or stencil type prints...try leaves, ferns, etc.

"Pull Prints from a Flat Surface"

monoprints, finger paint prints,
marbleizing, crackled paper prints,..
prepared by B. Rensenhouse, WMU Art

SOME HINTS ON PRINTING SIMPLE BLOCKS for Relief Type Prints...

SOME WAYS TO APPLY COLOR TO A BLOCK

the BRAYER OR ROLLER

method..used usually by professional print-maker.. most common way of applying ink to a bigger block..water soluble printing ink is the easiest to clean up in the school, but use oil inks for more permanent effects on fabrics,etc. Roll ink out on to glass (or a similar slick surface) so that ink is evenly distributed on to roller, a "tacky" sound..

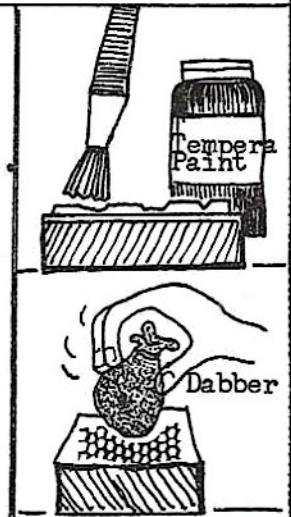
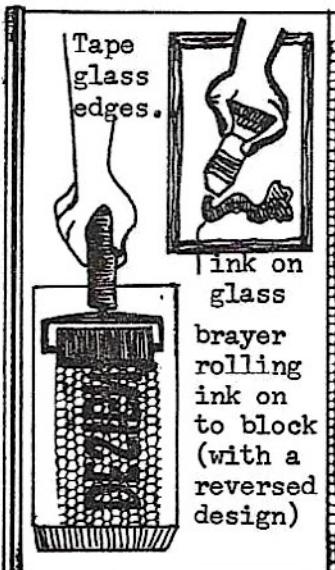
the BRUSH METHOD a flat stiff brush is usually used for larger areas and pointed brushes for smaller areas. Work fast when using tempera paint..apply paint with a "dry brush" technique for maximum texture..brush strokes may show in the print... acrylics can be brushed on,too..

The DABBER METHOD, tie some leather or suede around a wad of rags and dab paint on to block..a SPONGE might also be used here for various textural effects

The STAMP PAD METHOD for small blocks and gadgets or "scrap" printing. Press the block on to a colored commercial stamp pad (come in a variety of colors).. "block" size is limited here due to smallness of pad

or try a HOME MADE STAMP PAD...

Paint a big wet sponge or put a cloth or piece of toweling in a dish and saturate with paint or inks.. press block or other "gadgets" on to the dampened pad and then apply to paper..avoid getting too much paint or too wet a paint on to the block..always practice first on a scrap paper...



SOME WAYS TO APPLY PRESSURE TO A BLOCK (by hand or body without using a press)

the "PRESS" or STAMPING METHOD

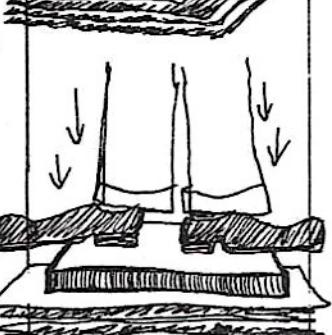
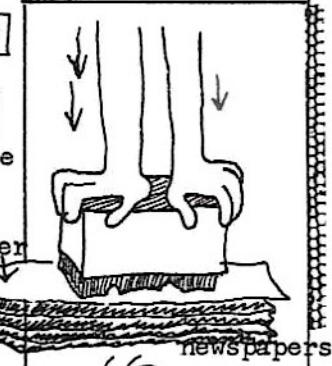
..stand up and press firmly on to the block..put a thick pad of newspapers under the paper to be printed.. Block is stamped on top of printing paper

PRESS AND POUND METHOD

...Hammer on the back of the block with a rubber mallet while holding the block firmly in place.

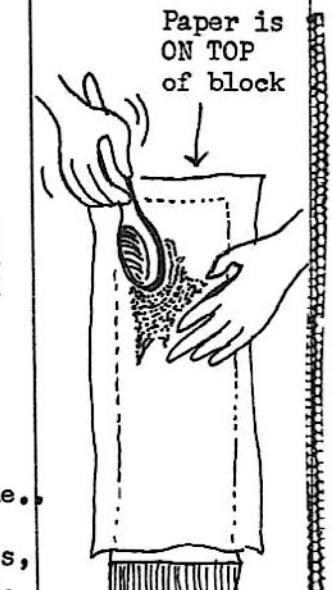
STAND ON THE BLOCK!

This is most effective on larger blocks..take care not to let the block slip...



BURNISHING METHOD (or rubbing)...

Paper is placed on top of the inked block. Rub over the paper carefully with fingers, wooden spoon, brayer, or similar item that will not tear the paper. Be sure the paper does not move while you are rubbing. This method works well to pick up more detail in line and texture.. also parts of lower areas can be rubbed into the print if desired..also a good way to control the depth of color and value.. Use this method for cardboard relief prints, collagraphs, wood cuts, and other prints that show strong textures...



For a "Get-Acquainted Assignment"...

DESIGN A "GIANT" COMMEMORATIVE

PERSONALIZED POSTAGE STAMP

FOR A "LETTER OF INTRODUCTION" to this class
and to the instructor

SIZE: 12 x 18", 12 x 16", 12 x 12" or 9 x 12" minimum
Vertical or horizontal format

DESIGN: Create it to be a symbol of your, your interests,
ideas...or self portrait..or as part of a "stamp"
series" such as famous artists, American history,
wildlife conservation, energy, American art, a
contemporary theme, or other idea suitable to
a stamp design..look at old and new stamps →

INCLUDE: your NAME as the lettering..first, last, or
both, a single, double, or multiple name...your
choice of lettering styles in writing or printing..
avoid reading from top to bottom in placement..

include year of your anticipated college graduation
as the numeral in design (as the stamp "price")

YOU CHOOSE THE MEDIA: cut paper, colored pencils, paint,
felt pen, crayons, tissue, print-making techniques,
pen and ink, collage, "mixed media," etc.

KEEP A "STAMP QUALITY"

Try for a simple, bold composition--well unified
Consider a border effect

Include "canceled lines" if it works with design
Design edges to look "perforated" ..try tearing
them, using serrated edge paper cutter, pinking
shears, scalloping shears, or design and cut the
perforations to fit your format..

Prepared by B. Rensenhause, WMU Art Dept.



Creating a still life....

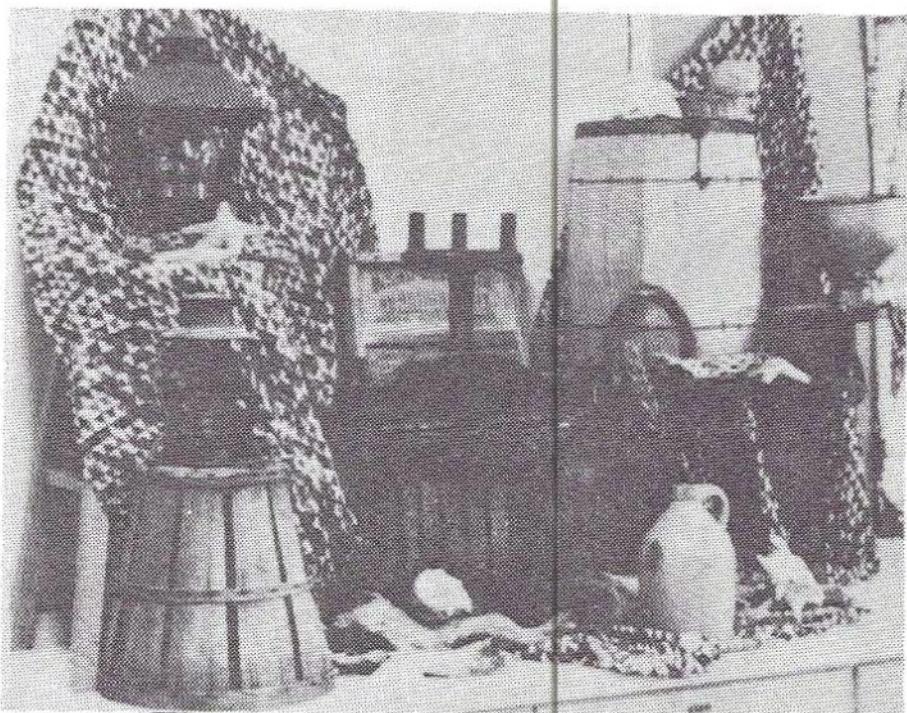
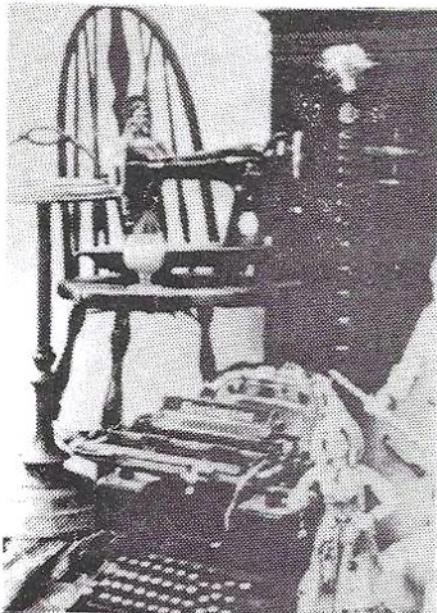
Alan Glueckert

and B. RENSENHOUSE, WMU Art Dept.

CONSIDER A POSSIBLE THEME...kitchen items, sports forms, footwear, antiques, bottles, containers, art utensils, instruments etc...

...for COMPOSITIONS IN VARIED MEDIA...

DRAWINGS
TEMPERA INK BATIKS
COLLAGES
PAINTINGS
PRINTMAKING
TISSUE LAMINATIONS
and many other media
and techniques



IN SETTING UP A STILL LIFE...CONSIDER:

- Large, medium and small
- Light, medium, and dark
- High, low, and medium
- Textural and plain areas
- Overlapping, interlocking
- A light source
- a base..table? box? ...
- a background..drape?
wood? wall? window?
- a selection of forms for
personal interest &
ability to draw them

The still life arrangement can motivate many types of projects in the elementary art program, such as drawings, paintings, and collages. The still life can also present an opportunity for the students to directly relate to subject matter in terms of the elements of art. Linear quality, textural surface, and representational transfer from form to shape become more meaningful when related to the direct experience of drawing from objects that can be examined closely. Observation of everyday forms strengthens the perceptual awareness of each student as they find design and form in these objects.

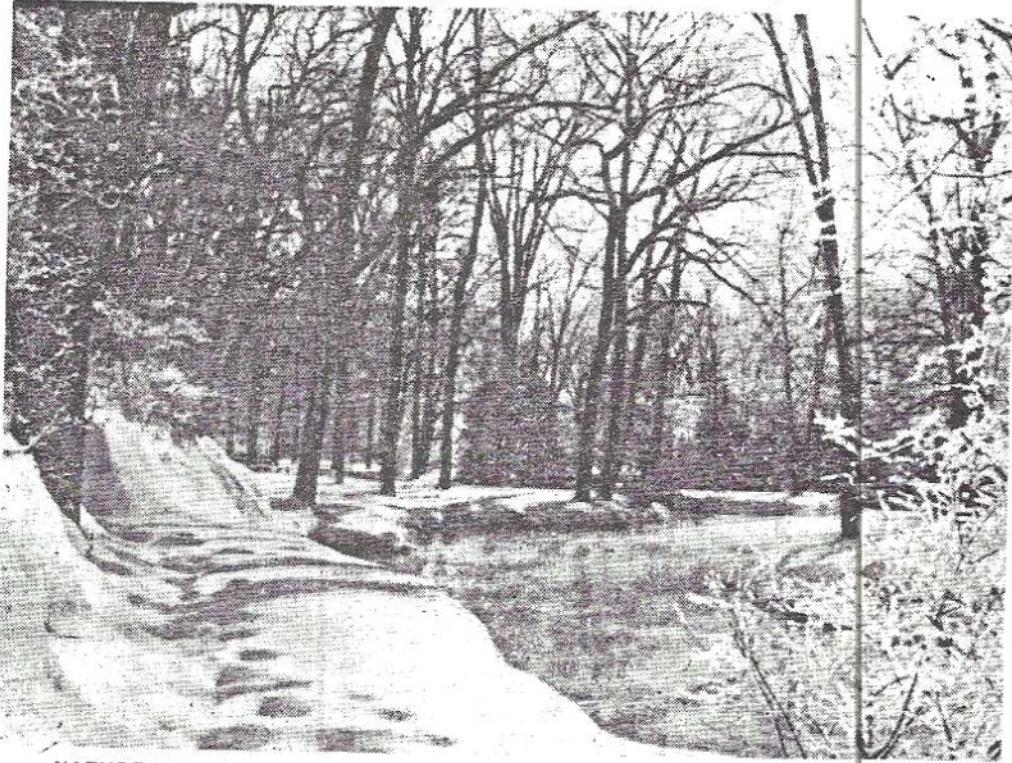
Many different items should be utilized in a still life arrangement, each having surface characteristics which are interesting in form, color, line, or texture. The items need not be treasured antiques or expensive art objects. Very often, interesting objects can be found in attics, basements, garage sales, or thrift shops. Ask teachers or students to contribute such items as clocks, music boxes, old musical in-

struments, gears, pulleys, lamps, typewriters, sewing machines, chairs, bottles, tools, discarded furniture, machinery and old kitchen utensils. Try to collect a variety of objects that contrast in their physical appearance — tall, short, large, small, fat, and skinny.

To arrange the objects, first create a variety of levels. This can be achieved by using old furniture or cardboard or wooden boxes. Drape a colorful or textured material from one level to the next to unite the arrangement into a single unit. Add the collected items to create a visually rich composition full of overlapping forms. The more items, the richer and more exciting you will find the student art work.

Alan Glueckert is the Elementary Art Chairperson, Half Hollow Hills School District, Dix Hills, New York.

..try some still life drawings in contour lines as well as shaded forms..



NATURE PROVIDED THE CURVING STREAM TO ADD INTEREST TO THIS PHOTOGRAPH
Another element of good composition — framing — comes from trees and bushes

Composition 'makes' the picture

Taking a picture and making a picture are often two different things.

In taking a picture, the camera must be focused, the lens adjusted, the shutter speed set, all either automatically or manually, depending on the equipment and the photographer.

But the making of a picture — the releasing of the shutter at just the precise instant after the photographer has all the elements of the scene in a pleasing arrangement — is just as important, and this applies to every photograph, from simple snapshot to studio portrait to grand scenic.

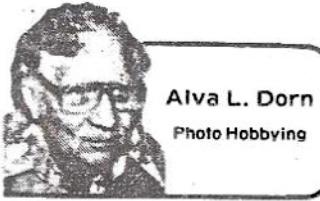
Arranging the elements of the picture is called composition and probably more has been written about it than any other aspect of photography. Unfortunately, so much as been "do's" and "don'ts" and "musts" and "must nots" that many photographers hate to hear the word composition while others cite the rule for this and the rule for that.

There's a happy medium to all this, so let's try to simplify things.

"Good" or "bad" depends on individual evaluation. Some people do need rules to guide them, but the photo hobbyist who is a slave to rules is stifling his creativity.

Some photographers seem to have a sort of built-in sense of composition. Others can develop a high degree of efficiency if they are willing to work at it and the ancient principle called "the rule of thirds" can help.

Study several interesting photographs and, in your mind, divide their long and short sides with



Alva L. Dorn
Photo Hobbyist

three lines each way. Chances are that in each one, at an intersection, you'll find the point of greatest interest: perhaps it will be largest or brightest object of shape, or the most interesting person, or the tallest building, or the eyes in a portrait.

It's an ancient idea that to make good pictures you need a pleasant pictorial balance, whether for scenic, portrait, animal or flower photographs. And that to achieve this you must place the "center of interest," the spot where the eyes of the viewer finally come to rest, on one of these intersections. Although I do not like rules, I must admit the Greeks had something going for them when they developed this rule of thirds — it does work and that most interesting pictures do have it.

So, it's something the photographer will do well to keep in mind when composing a picture. Keeping it simple, the first characteristic in any good photo, is another thing. It means keeping it free from all extraneous material, that it have a sense of unity and not be too busy. Many objects distracting from the center of interest can cause the eye to wander. The photographer's objective, especially when shooting scenes, should be the creation of a free flowing rendition that grabs the

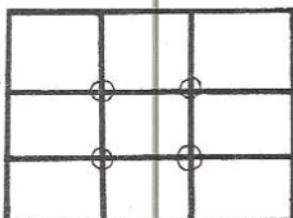
viewer's interest and holds it.

Framing is a device employed to do this because it usually conveys a feeling of dimension, which heightens interest in the picture and helps keep the viewer's eyes from wandering.

Nature, sometimes with man's help, has provided another eye-appealing form of composition: the S curve and its variations. The curve may be found in the smallest of flowers to the bands of concrete highways to the bends in rivers and streams.

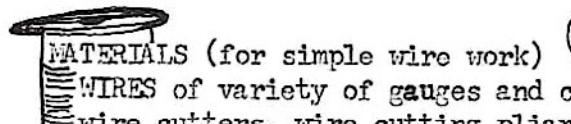
Better photographs will result if the hobbyist will keep composition in mind. That's what makes the picture.

(Copyright, Alva L. Dorn)



Wire Sculpture

Wire can be used in many exciting, expressive ways. A variety of scrap wires can be collected for bending, twisting, coiling, wrapping, winding, pinching, and shaping. Wire can be used mainly as a framework or armature on which to build other forms, or it can be used alone as a sculptural form. Much wire can be obtained as a scrap material which is inexpensive, but needed wire cutters and pliers may add to cost.

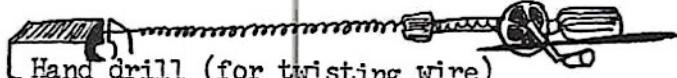


MATERIALS (for simple wire work)

WIRES of variety of gauges and colors
wire cutters, wire cutting pliers
dowels for coiling wire
wire bender devices
adhesives (glues, tapes)
Materials to add to armatures
(paper, fabric, mesh, colored wire, metal)



Hand drill (for twisting wire)
Wood or styrofoam for a base
Hammers, double pointed tacks for wood
Hot wire styrofoam cutter to cut base
Vise (on woodworking bench or portable one)
Possibly gloves to protect hands
Wire stripper (for insulated wires)



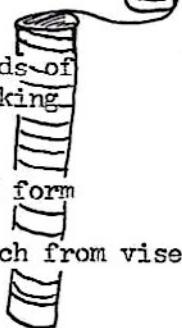
PROCEDURES

1. A preliminary sketch can be made, try line drawings, contour drawings
2. Form a wire armature, heavier wire can be used here
3. Lighter wire can be used to wrap this to build up the form
4. Mount the wire sculpture on a suitable base or provide hanging devices if needed



SOME "POINTERS"

1. Be very aware of safety precautions in this type of project..watch the ends of wires and keep away from neighbors...possibly tape ends of wires with masking tape, if wire is sharp..avoid giving student too long a piece of wire..
2. Try "coiling" wire by wrapping wire around a dowel stick or another round form
3. Try twisting wire by putting two pieces of wire in a hand drill and stretch from vise
4. If joining a new piece of wire, try to disguise the "joint"
5. If tempera paint is used on the wire, you may need to add soap to the paint

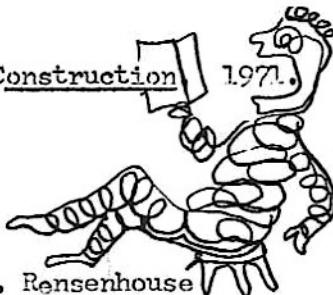


VARIATIONS

1. Lead solder can be used by older students for holding pieces of wire together and for creating textural effects
2. Liquid metal can be used to build up surface textures and then paint it
3. Plaster or "Pariscraft" plaster bandages can be used to fill in areas, wind wire
4. Window screen scraps or metal mesh can be used with wire for textural effects
5. Scrap electrical (or telephone) wire can be used to add color to the sculptures
6. For simple effects, colored paper scraps and fabrics, yarns and threads can be used with wire for color and texture, try also laminating tissue papers or adding pieces of colored acetate (from term paper covers)

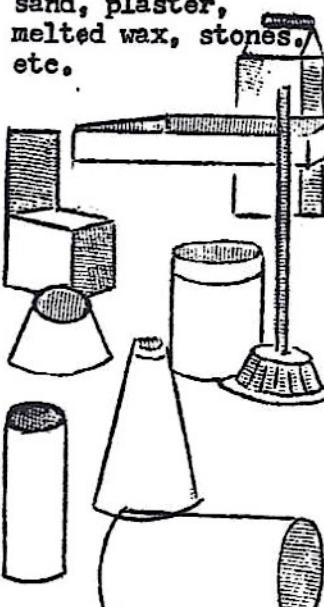
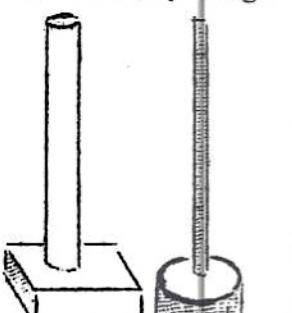
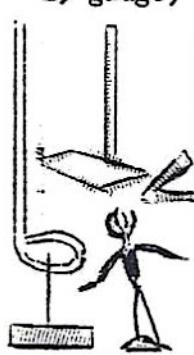
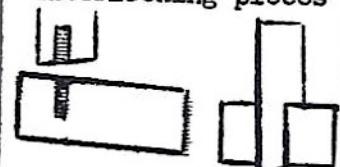
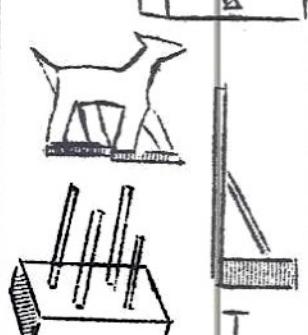
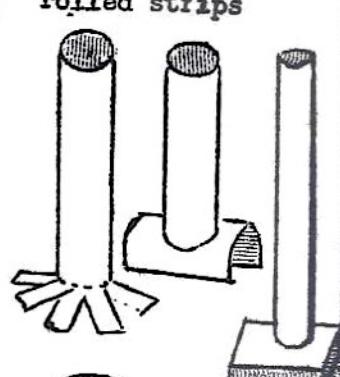
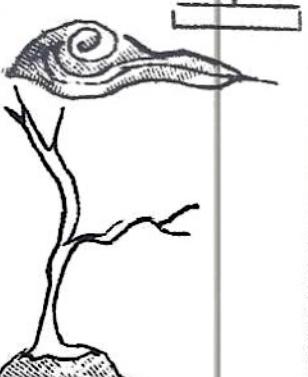
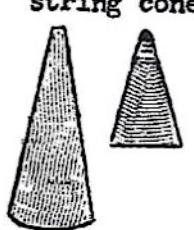
SOME RESOURCES: (see some books on your reading list)

Brommer, Gerald F. Wire Sculpture and Other Three Dimensional Construction 1971.
Andrews, Michael F. Sculpture and Ideas. 1968
Lidstone, John. Building With Wire. 1972
Malcolm, Dorothea C. Art From Recycled Materials. 1974
Newman, Jay and Lee. Wire Art. 1975
Reed, Carl. Sculpture from Found Objects. 1974



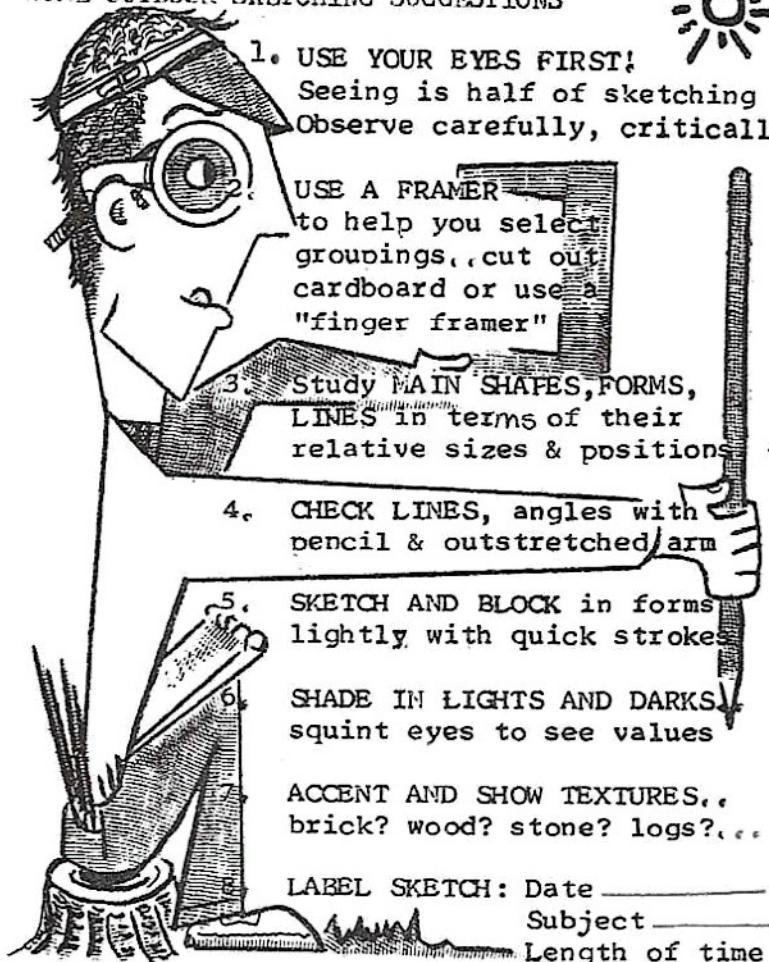
STAND UP!

SOME WAYS TO MAKE THINGS STAND UP! ...Below are some students' ideas for making figures, animals, doodles, cut paper forms, and other objects stand up. Some may be free-standing while others might be mounted. Items might be worked into a tabletop scene, dioramas, shelves, 3-D murals, art exhibits, book fairs, table decorations, etc. Many variations and new ideas can be formed from those below:

CARDBOARD	BOXES, BOX TOPS, AND other CONTAINERS	WOOD	WIRE
<p>scored and folded props</p> 	<p>(for added weight in a container, add sand, plaster, melted wax, stones, etc.)</p> 	<p>Try using lumber yard scraps, dowel sticks, curtain shade rollers, flat sticks, popsicle sticks, driftwood, twigs</p> 	<p>thin coat hangers or stove pipe wire (18 or 19 gauge)</p> 
<p>Slit and slot interlocking pieces</p> 	<p>bottles, jars, cans</p> 		<p>STYROFOAM</p> 
<p>cylinders (cardboard tubes and rolled strips)</p> 			<p>MODELING CLAY (can be re-used)</p> 
<p>catstep forms</p> 			<p>OTHER SCRAPS ITEMS...</p> <p>use of stones and rocks as a base idea</p> <p>string cones</p> 

See also sheet on centerpiece ideas, paper sculpture, scrap ideas...prepared by B. Rensenhouse, WAU Art Dept.

SOME OUTDOOR SKETCHING SUGGESTIONS



CRITERIA FOR SKETCHES

Try to work for:

1. Accuracy of line
2. Variety in values
3. Textures and accents
4. "sketch quality" (work for free, non-mechanical look in sketches)
5. Interesting groupings and unified, well organized compositions
6. Alert observations with seeing eye!
7. Complete labels--date, place, time taken

POINTERS IN TAKING GROUPS OUT TO SKETCH:

1. Know your group (and can they handle this freedom with responsibility?)
2. Assign subject at first--pick ones with simple lines, definite shadows, very few details, obvious textures, good groupings "two-sided" view for later el.
3. Work on a sunny day, if possible
4. Define the boundaries for viewing
5. Provide sturdy sketch surface--books, notebooks, drawing boards, etc.
6. EXPECT RESULTS! Explain necessity for concentrated work--not a social hour. Check child's sketches with him so he can improve his observations, checking, and sketching techniques.

Work up to harder subjects (ex:figures)



SKETCHING SUPPLIES

1. Sketchbook or paper on board (Carry this with you everywhere)
2. Extra sharpened pencils, or a knife, sandpaper, small sharpener,
3. Cardboard framer (white)
4. Sunglasses or sun shade hat
5. Slip sheets for between sketch
6. Eraser--use sparingly!

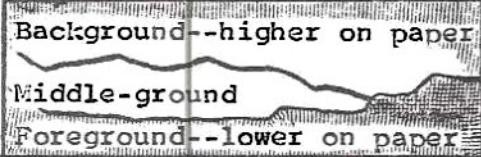
VARIOUS KINDS OF SKETCH MEDIA:

- *Sketching pencils, B grade, 4B, 5B, 6B--higher the number means softer and darker the lead
- Graphite sticks
- Pens--ball point or fountain pen
felt tip pens--various sizes
India ink fountain pen
Old fashioned dip pens
Cro-quill pens
- *Charcoal--vine type is lightest
compressed (black chalk)
charcoal pencils, lt., dk
charcoal from fire sites
- *Chalk, pastels, oil pastels,
Brush--with ink or paint
- Matchsticks, sticks, twigs in ink
- Crayons--broadline or square type
stubs of old crayons, conte
crayons (rust, black, white)
- Grease pencils or marking pencils

try COMBINATIONS OF ABOVE MEDIA!

*This media smears. Spray with a fixative, use slip sheets, or cover page with Saran wrap or acetate

COMPOSITION IN SKETCHES



1. for DEPTH--arrange objects in foreground, mid-ground, background
2. Use LARGE, MEDIUM, SMALL FORMS
3. UNITY, "tie", overlap forms
4. DARKS, MEDIUMS, LIGHTS, AND TEXTURES in elements, areas
5. EMPHASIS OR FOCAL POINT, by leading lines to it, stronger contrasts, more detail here, put near the center, try to subordinate other areas to it

REFERENCES: (see your reading list)
Taubes, The Quickest Way to Draw
Guptill, Pencil Drawing Step by Step.

Prepared by
B. Rensenhouse, WMU Art Dept.